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DEVOTION**
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ISSUE NO 1586

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IGGY POP

p46

Iggy had fully deflated by the time Foos were due to come on



HELLO, READERS. When I was young, me and my friend Alice would sit on the sofa for hours watching VHS compilation tapes (for the young 'uns amongst you, they were a bit like DVDs if you watched a DVD after kicking the disc all around the floor) made and released by San Francisco's late, great Lookout! Records, drinking tea, eating biscuits and bingeing on pop-punk greats like Screeching Weasel, The Mr. T Experience, Pansy Division and Green Day. This issue aims to replicate that sort of experience; grab your best friend, some biscuits and get the kettle on! Pop-punk's not dead!

James
Editor

NEWS

ON THE COVER:

No Devotion's Geoff Rickly talks perspective, the past and the future (p6), while **Funeral For A Friend** split up (sadface) (p10).



FEATURES

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GIGS

State Champs drink whiskey miniatures 'til they fall asleep on the plane to the UK (p56), while **Eva Spence** from **Rolo Tomassi** takes us around Steel City (p58).

COVER PHOTOS: PAUL HARNES, KEV. GETTY; TONY WOOLSCROFT; IDOLS, MARTIN PHILBEY, ASHLEY MAILE; CONTENTS PHOTOS: TONY WOOLSCROFT AND ANDY FORD

BRING ME THE HORIZON

p31

Oli's neck piece paid homage to his favourite Cadbury's selection box





THE BIG STORY
THE MOST IMPORTANT THING EVER

PURE DEVOTION

FRONTMAN **GEOFF RICKLY** TALKS KERRANG!
THROUGH THE MAKING OF **NO DEVOTION'S**
INTENSE DEBUT RECORD, **PERMANENCE...**



RELEASING YOUR FIRST ALBUM is an important milestone for any band, but for No Devotion the impending release of their debut full-length, *Permanence*, is of particularly special significance.

Just under two years ago, it was altogether unclear whether the former members of Lostprophets – Lee Gaze, Mike Lewis, Jamie Oliver and Stuart Richardson – would ever make music again in light of the high-profile court case that saw Ian Watkins sentenced to 35 years in prison over child sex offences. What's more, even with Thursday's Geoff Rickly in tow, some doubted that No Devotion would actually be able to put the dark events of the past behind them. And yet, that's precisely what they're doing.

With the 11 heart-wrenching tracks on *Permanence* about to be unveiled to the public, Kerrang! decided to catch up with the band's vocalist, Geoff Rickly, to talk moving on, the importance of family, and what it's like to lose \$40,000 on an album...

SO, GEOFF, HOW DID THE CREATION OF *PERMANENCE* COME ABOUT?

"Well, we wrote and demoed most of it in Stu's [Richardson, Bass] bedroom and then headed to this world-class studio in New York to record it. In the end, what we did just didn't sound as good as the demos, and we ended up ditching the entire thing. Looking back, the producer wanted us to be heavier than we are – I guess he was thinking, 'Oh, you want atmospheric... like Deftones, right?' and that wasn't what we were going for. We were like, 'No, dude, we'd have played louder if we wanted it louder!'"

DECIDING TO CHUCK OUT AN ENTIRE ALBUM SOUNDS LIKE ONE OF THE MOST STRESSFUL THINGS A BAND CAN DO!

"Yeah, it was the most stressful moment in this band so far! We all get on so well and things have been so smooth that it was quite out of the ordinary for us. Ironically, the most time we've ever spent together was on the record we threw out. It cost us \$40,000 and we got rid of it all..."

**"THIS IS
A F**KING
DARK
RECORD..."**

GEOFF RICKLY

Geoff performing live
with No Devotion



HOW DID THE ALBUM ACTUALLY END UP BEING RECORDED, THEN?

"Well, three of the songs we recorded when I first met the guys are on the record. Like, stuff I did in Stu's bedroom on the very first day is on there. When we threw out the album, we were like, 'Man, we have to take a break here, we just threw out an entire record!' and we didn't have another one in the tank. But I kept swearing that those six demos were good. So, I called up my favourite producer [Dave Fridmann], gave him the demos and said, 'Mix them for me and show me what you've got.' I went in the next day and he showed me the version of Stay that everyone has heard."

SO, THE ALBUM IS BASICALLY YOUR DEMOS ALL MIXED BY ONE PRODUCER?

"Yeah, pretty much. But you know what, it just goes to show you can do something in a world-class facility and if it isn't right, then it isn't right. I absolutely stand by our decision to do what we've done. You can't release art into the world you aren't fully happy with, and there was never any question of us doing that. We were all in agreement in the end, which I think made it slightly easier to move forward."

WHY CALL THE RECORD PERMANENCE?

"It's about creating something that we feel will last the course. But I have to say that this is a fucking dark record, y'know. Those other guys are maybe not as used to that as I am, but it was like, 'It's a dark time, we've been through some real rough stuff.' We wanted to make something that would

last forever and that they could show to their families and give their kids. This record is written for our families more than anyone else. It's about building something together that we can be proud of for a long time."

PRETTY MUCH EVERYONE ELSE IN THE BAND HAS A FAMILY AND CHILDREN, BUT YOU DON'T AT THE MOMENT. DOES THAT LEAD YOU TO THE MUSIC FROM A DIFFERENT PERSPECTIVE?

"I don't think so. Those guys are all about five years older

than me, and five years ahead of where they're at in their lives. But I have a business [U.S. label Collect Records] to look after and I have to take care of those people who work for me, who I care about very, very much. Family is more than a biological thing, and there's a lot of that in the album, too.

My partner and I have had some resistance from our families about being together, but what you realise is that you can build a family from scratch. Friends can be family; it is what you make it."

LYRICALLY, THIS FEELS LIKE A VERY DIRECT ALBUM, TOO...

"Yeah, it's definitely the most direct album I have ever written. That wasn't exactly deliberate, but it was necessary. A song like Stay, for example, which is about my partner going and then coming back... You'll be

No Devotion: (L - R) Geoff Rickly, Stuart Richardson, Mike Lewis, Lee Gaze and Jamie Oliver

THE BIG STORY

amazed the number of people who come up to me and say, 'My Stay person is here tonight at the gig with me.' That's something I've never experienced in 15 years of music – someone having such a direct connection with a song I've contributed to. If you speak very directly, then that connection will be more immediate, and I'm enjoying that right now."

SO, YOU'D SAY YOUR WRITING STYLE HAS CHANGED SOMEWHAT FOR THIS BAND?

"Thursday was a very special, closed capsule with a beginning and an end, but I don't want to continue that work with another band. For about ten minutes in No Devotion I did wonder what my narrative voice would be, but life prevailed that I had no other choice but to be really direct. I was in a really terrible place when a lot of these songs were written, the darkest time of my life – and

the rest of the guys weren't in any place to cheer me up. That's why so many of the vocals are first takes – it's about expressing how you feel in that moment. That links back to idea of permanence: capturing a moment in time."

HOW HAVE FANS OF THE OTHER GUYS' OLD BAND WELCOMED YOU IN?

"Well, I never liked their old band (laughs). I always knew I liked Stu and Lee a lot – they always struck me as people who were just in this to make the kind of art they wanted and not just chase fame. I think some fans had a hard time with me singing for them but not liking their old band. I think there was a bit of a moment where people thought I was being disrespectful. I understand they were an important band in the UK,

but my relationship with them has always been on more of a personal level."

YOU MENTIONED THE BREAK-UP OF LOSTPROPHETS ONSTAGE AT READING FESTIVAL... WHY KEEP BRINGING IT UP?

"It's a good question, and, honestly I don't know... It's just such a crazy thing, and I don't know if there's a right way to do it. There's no rule book, and it's such an unprecedented situation that I'm really just feeling my way through it. I figure we're a pretty new band, so am I really at the point where I don't have to explain myself? At something like a festival, probably only about half the people in the tent will have seen us, so it might be a bit weird not to address it."

SO, HOW IS THE MOOD IN THE NO DEVOTION CAMP RIGHT NOW?

"It's funny, because we don't have to conquer the world to have won. Just being able to play and having people accept us is a victory. We were told that no-one would write about us because of the past. I was told I was a fool for wanting to do something with these guys: 'You have a good name and a good reputation, why would you risk that?' But I knew if I didn't do this, to try and 'save my name', that I would have sold out good people. No-one would know and people would still think I was a good guy, but I would know. So, even the small things for us are amazing."

Permanence is set for release on September 25 – see page 51 for a track-by-track review of the album

"WE WERE TOLD THAT NO-ONE WOULD WRITE ABOUT US"

GEOFF RICKLY



NEWS

THE FEED
THIS WEEK IN ROCK

Funeral For A Friend:
2001 – 2016

ROSES FOR THE DEAD

WELSH HEROES **FUNERAL FOR A FRIEND** ANNOUNCE THEIR SPLIT, BUT MATT DAVIES-KREYE EXPLAINS IT'S NOT ALL DOOM AND GLOOM...



WITH 14 YEARS and seven albums under their collective belt, Funeral For A Friend, one of rock's most beloved bands, are sadly calling it a day. Having weathered numerous line-up changes, the band have never faltered as they brought their post-hardcore to stages around the world. Their decision to disband, then, was a hard one – but, as frontman Matt Davies-Kreye tells K!, it's one that they've reached together...

WHY HAVE YOU GUYS DECIDED TO SPLIT?

"To be honest, it's just a change in priorities, for us as individuals. When we set out to do this band, none of us ever dreamt we'd make it to 14-odd years. I've always said when it's time to put Funeral to bed, as long as it's on our own terms and we're doing it because we want to, not because we have to, then that's a positive thing. When we started articulating

it to each other, there was a collective sigh of relief, because someone had finally said it!"

WERE YOU STILL ENJOYING SHOWS WITH THIS IN THE BACK OF YOUR MIND?

"The crazy thing is, I think I'm enjoying playing now more than I did years back (laughs)! We've known for a number of months that this is what we were going to do, but we didn't want to talk about it and rile everyone up, because we wanted to be able to go play those shows and have a ball, and then lamp everybody with the news. It'll destroy those One Direction break-up rumours, there'll be crying in the streets (laughs)!"

IS THERE ANY CHANCE THAT FORMER MEMBERS OF THE BAND WILL JOIN YOU FOR NEXT YEAR'S FAREWELL GIGS?

"I'm not sure, but, for me, these shows will really be

about paying respect to the work of the guys who stepped in when it was in turmoil, and who helped bring it back from the brink. I want them to get the credit they're due. It's going to be a great celebration of being Funeral For A Friend – and will probably be the most emo shows we have ever done (laughs)!"

SO, WHAT'S NEXT FOR YOU?

"We've all got things going on. I've been busting out the acoustic guitar and picking up with some solo stuff where I left off 10 years ago, and I'll definitely be hanging out with my wife and nine cats. Trying to stroke as many cats as possible is the driving force in my life now!"



Funeral For A Friend tour the UK for one last time. See the Gig Guide



WORDS: DAN SLESSOR

THEY SAID WHAT?



"DON'T FORGET TO DOWNLOAD IRON MAIDEN'S NEW ALBUM"
LADY GAGA



BLINK TEASE NEW ALBUM

blink-182 bassist **Mark Hoppus** has been posting new pictures from the studio, where he's been working alongside **Alkaline Trio** singer/Tom DeLonge replacement **Matt Skiba** – confirming that the pop-punks are working together on the follow-up to 2011's *Neighbors*. Ooooh!

WRESTLING CADENCE

Chasing Cadence have recorded the theme tune for international wrestling show *TNA Xplosion*. The band are giving their track *Dear Life* to the programme from September 16. Singer Jack Harris said: "As a band of committed wrestling fans, we are absolutely stoked to be providing the theme tune for *TNA Xplosion*!"



THEY SAID WHAT?

"SOOOOO... NEW HARRY POTTER BOOKS HUH..."

BEN BRUCE, ASKING ALEXANDRIA

CALEB SHOMO TALKS NEW BEARTOOTH

How are **Beartooth** going to follow up an album as intense and dark as *Disgusting*? "I've got some new songs that I think are way better," frontman Caleb Shomo told K!. "I see so many bands that gain success on their first record, and then they're like, 'We gotta go bigger, so we need to completely change the sound of our band,' which makes no sense to me at all. [The new record] is gonna be intense, and heavy... lots of sing-alongs. Same shit as always."



ASHES TO AIDEN

With William Control currently working hard in the studio on a new **Aiden** album, the frontman has recruited the help of some special guests along the way. The full-length won't feature the four other members of the band's classic line-up, but it will include New Grave leader **Crilly** of **Ashes to Angels**.

"Ten years ago I saw Aiden at Download, and they're about to put out their best album yet," guest vocalist Crilly enthuses. "It's gonna be sick."

Despite William moving forward in the project without his ex-bandmates, the Aiden man recently stated in an open letter to them that the group "never got to go out and say goodbye".

He also added: "I want to look back on the legacy and feel closure." Aiden's new album is set for release later this year.

THY ART IS DISNEY

Aussie bruisers **Thy Art Is Murder** have been banned from playing two dates on **Parkway Drive**'s upcoming U.S. tour due to them being Disney-owned venues. Mickey Mouse really isn't a fan of new album *Holy War*. Or something.

SOUNDGARDEN WORK ON NEW ALBUM

According to frontman Chris Cornell, **Soundgarden** have started work on a new record. "We're already working on new material for an album," he told *Rolling Stone*. "And then I've got several other irons in the fire and things going on that I won't mention now."



GERARD GOES PINK

While we still spin **Gerard Way**'s *Hesitant Alien* regularly, we're itching to hear new music from the frontman. And thankfully, in Kiev, Ukraine, last week, Gerard delivered the goods, unveiling a new track from his debut album writing sessions, titled *Pinkish*. The never-before-heard tune is "probably the heaviest" song written in that period, according to Gerard.

Watch footage of the performance on Kerrang.com!



WHY DO YOU HATE KNEE?

Following triumphant Main Stage appearances at Reading & Leeds last month, **Marmozets** have been forced to pull out of the Monster Energy Outbreak Tour, as well as their U.S. tour dates with **Nothing More** and **Turbowolf**.

"We are very sorry to announce that due to a serious knee injury requiring surgery sustained by Becca, we have had to cancel our tour dates with Nothing More and Turbowolf — plus our headline dates and festival appearances," the band said. "Becca has been advised by doctors that playing these dates could cause future complications for her down the line, so we've taken the very difficult decision to pull out of the tour." Get well soon, Becca!

THEY SAID WHAT?

"ANYWAYS... BACK TO MAKING ART AND MUSIC"

LYNN GUNN, PVRIS

ENTER BANDMAN!

KERRANG! GO INSIDE SUPERGROUP METAL ALLEGIANCE'S STAR-STUDDED DEBUT ALBUM...

Metal Allegiance may well have created the most *metal* record of 2015. A pretty damn super supergroup, the band — drummer Mike Portnoy (ex-**Dream Theater**), guitarist Alex Skolnick (**Testament**), bassist Dave Ellefson (**Megadeth**) and mastermind/bassist Mark Menghi — recruited vocalists from **Lamb Of God**, **Mastodon**, **Trivium**, **Pantera**, and **Hatebreed** among others, all eager to lend their voices to their debut full-length.

"We started out as a covers band, playing metal because we loved to," Mark explains. "When we played Motörhead's *Motörboat* cruise last year, one of us said we should actually make a record of our own songs, and we kind of laughed about it, and then a month or so later we were making a record!"

And to help them complete the tracks, they put a call in to some

famous friends. "Randy [Blythe, **Lamb Of God**] and I wrote the lyrics to *Gift Of Pain*, and I had an idea for a chorus and sang it at him in his style and he was like, 'Hell yeah, let's do it that way!'" "Wanting to capture genuine chemistry, Mark was adamant the vocalists come to their studio, rather than tracking elsewhere and emailing the parts. "Troy [Sanders, **Mastodon**] came in and did the absolute opposite to what I expected, which was *perfect*, and when Phil Anselmo was thinking of lyrics, he said, 'Y'know, this sounds like a dying song...' and I was like, 'That's it! We're calling it *Dying Song*!'"

Then there is the instrumental *Triangulum* — which features seven lead guitarists, including members of **The Dillinger Escape Plan**, **Machine Head**, **Trivium** and **Periphery**. Air guitarists should probably start warming their wrists up now...



Metal Allegiance, featuring a huge invisible pizza

WORDS: DAN SLESSOR

NEWS

K!ONFIDENTIAL

ROCK GOSSIP AND GIBBERISH

There Is A Tongue,
Believe Me I've Seen It

HOSPITAL FOR GOALS!

LAST WEEK, **Bring Me The Horizon** were present at Wembley Stadium to witness England beat Switzerland by two goals to none – and see Wayne Rooney become England's greatest-ever goal-scorer. Yet that wasn't the evening's biggest victory. Oh no. That

was Kerrang! convincing drummer Matt Nicholls to let us print the above picture of him and his dad (and terrifying mascot Dusty Miller) on the pitch of his beloved Rotherham United, at their old Millmoor ground. "Do it, man, my dad will lose it!" Message to Mr Nicholls Snr: We hope you're doing just that.




BENGAL LOVE SONG

It's been a good week for sports-loving rockstars. **Black Veil Brides** man/Cincinnati Bengals supporter **Andy Biersack** was stoked to find out that his team are fans of the band. "What a cool moment! Bengals are kicking ass and they played Heart Of Fire in PB stadium tonight!" he said. Touchdown!



Billie Joe was clearly not a little teapot

PITCHIN' A RIDE

Berkeley titans **Green Day** may be taking it easy since their induction into the Rock and Roll Hall of Fame, but Billie Joe and co have still been getting some all-important exercise. The band made a stop off at the Oakland A's stadium, with frontman Billie Joe throwing out the ceremonial first pitch. Now, how about you have a break from baseball and crack on with that new album, eh?

SPOTTED

What's the best way to recover from a series of major surgeries? Hanging out with Minions, obvs. That's what **Of Mice & Men's Austin Carlile** has been doing on doctor's orders (probably). Elsewhere, **A Day To Remember** drummer **Alex Shelnutt** has also been spending some down-time with fictional characters, chilling at Hogwarts at The Wizarding World of Harry Potter, Orlando. So jealous. Back to the real world, **Fozzy's Chris Jericho** met up with the one and only **Bruce Dickinson**, while the former members of **LostAlone** caught up with each other after their split. Aw :(



PANDORA BY RAY ZELL Rayzell.com

PANDORA! WHAT THE HELL YA DOIN'?!
ISN'T IT OBVIOUS, WEB? LEMMY HAD TO PULL OUT A COUPLE U.S. SHOWS DUE TO ILL HEALTH, BUT THE MOTORHEAD 40TH ANNIVERSARY TOUR IS POWERIN' ON! THUS...
...I'M SYPHONING ENERGY FROM KERRANG! READERS TO SEND TO LEMMY!

'SYPHONING' P SOUNDS VAMPIRIC. PLUS, SHOULDN'T YOU ASK THEIR PERMISSION?
PERMISSION? NAH. TRUST ME, K! READERS GOT POWER TO SPARE.

RIGHT! I'M NEAR ON OVERLOAD; GONNA CHANNEL THIS SHIT TO LEMMY!

WHOOOOOM!

WEB... DID JA FEEL ANYTHIN'?

HOPE THAT REACHED HIM FROM ALL OF US.

IN THIS MOMENT

Black Widow

TOUR

PLUS SPECIAL GUEST

DEFILED

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2016

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KUDOS TO **BRING ME THE HORIZON** FOR HOLDING ON TO THE TOP SPOT FOR THE SIXTH WEEK! WHO CAN CHALLENGE 'EM? **PVRIS**? **NECK DEEP**? ANYONE?!

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	6	1	BMTH	<i>Throne</i>	SONY MUSIC
2	6	2	PVRIS	<i>Fire</i>	RISE RECORDS
3	5	3	NECK DEEP	<i>Gold Steps</i>	HOPELESS RECORDS
4	2	4	ALL TIME LOW	<i>Runaways</i>	HOPELESS RECORDS
5	7	4	DON BROCO	<i>Superlove</i>	SONY
6	9	3	BFMV	<i>You Want A Battle? (Here's A War)</i>	RCA RECORDINGS
7	6	7	WE CAME AS ROMANS	<i>The World I Used To Know</i>	SPINEFARM RECORDS
8	3	8	POP EVIL	<i>Footsteps</i>	ENTERTAINMENT ONE
9	7	9	PANIC! AT THE DISCO	<i>Hallelujah</i>	FUELED BY RAMEN
10	5	7	5 SECONDS OF SUMMER	<i>She's Kinda Hot</i>	CAPITOL RECORDS
11	8	3	YOUNG GUNS	<i>Rising Up</i>	VIRGIN EMI
12	8	6	TWIN ATLANTIC	<i>Fall Into The Party</i>	RED BULL RECORDS
13	19	1	FALL OUT BOY	<i>Uma Thurman</i>	ISLAND RECORDS
14	1	14	CREEPER	<i>The Honeymoon Suite</i>	ROADRUNNER RECORDS
15	13	1	NECK DEEP	<i>Can't Kick Up The Roots</i>	HOPELESS RECORDS
16	8	12	VUKOVI	<i>Boy George</i>	VUKOVI
17	11	5	SLIPKNOT	<i>Killpop</i>	ROADRUNNER RECORDS
18	13	1	MUSE	<i>Mercy</i>	WARNER
19	2	17	TRIVIUM	<i>Silence In The Snow</i>	ROADRUNNER RECORDS
20	10	6	PARKWAY DRIVE	<i>Vice Grip</i>	EPTAPH

OLI SYKES, BRING ME THE HORIZON

THIS ONE HAS A LINKIN PARK VIBE GOING ON...

"Yeah, man, we love Linkin Park. This one was like, 'This could be a single,' when we were writing it. It's just a massive tune."

HAVE PEOPLE BEEN SHOCKED BY HOW UN-METAL THE NEW STUFF IS?

"Some people have, yeah. But that's good. If we did the same thing, it wouldn't be honest, and I think I'd be bored and uninspired."

WHAT WAS IT LIKE PRODUCING YOURSELF?

"We just approached it completely differently. Where we used to record instrument by instrument and Matt [Nicholls] would bash all his stuff out with the pressure on him, then guitar, and then two weeks left for vocals – and then my voice would go. This time we did it song by song, so every song got our undivided attention; everyone did their bit and got a break. It was like, 'Why the fuck did we used to do it that other way? It makes no sense.'"

WILL GOULD, CREEPER

WHAT INSPIRED THE HONEYMOON SUITE?

"It's about learning to be comfortable in the struggle. About appreciating those rare moments of 3am clarity."

WHAT'S YOUR FAVOURITE LYRIC FROM THE TRACK?

"'You sip your coke, I

barely breathe / You're sweet to me but you rot my teeth'. If life is a sugar high, the sugar crash is other people."

WHAT DOES THE CALLOUS HEART SYMBOL MEAN?

"It's the embodiment of everything we stand for. It's the day dreaming you did in maths and got detention for."



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BRAWLERS

BLACK
FOXES

DECEMBER 2015

- 07 MIDDLESBROUGH, EMPIRE*
- 08 LEEDS, BECKETT SU*
- 10 NOTTINGHAM, ROCK CITY*
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- 12 BIRMINGHAM, INSTITUTE**
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NEWS

FRESH BLOOD
ROCK'S BREAKING BANDS

Richy Nix: Corgis just out of shot

RICHY NIX

BOW DOWN TO THE NEW KING OF CROSSOVER...



OH, UM, PARDON US, YOUR GRACE...

Not sure when you last checked the back of a tenner, but Detroit's Richy Nix isn't actually a reigning monarch. He's even forgotten his crown. If he was to rule, though, it would be a nation united – musically, at least – with the lines between rock and hip-hop perpetually blurred. The 29-year-old's unusual blend of metalcore, alt.rock and hip-hop sees nimble rap verses and chugtastic breakdowns go arm in arm. "I've been told to stick to just singing," says Richy, "stick to just rapping, stick to just making beats, don't scream, don't do the metal – and that makes me want to do it even more, to prove that I can!"

AND CAN HE PULL IT OFF?

He sure can. Rather than simply being a rock act dabbling with hip-hop, Richy has an exhilarating understanding of both branches of his crossover dichotomy, something that he puts down to his upbringing. "My mother lived in a small town and my father lived in the inner city," he explains. "The

inner-city kids were listening to Tupac and Biggie, and the small-town kids were listening to Nirvana, Pearl Jam and stuff like that. And I liked both of them. I got picked on a lot because the small-town kids would call me ghetto and then the city kids would call me a hick. I didn't know what I was. I think that ended up translating into why I mixed all the genres together."

"I PLAY METAL JUST TO PROVE I CAN!"

WHERE CAN WE HEAR HIS STUFF?

Scout on over to Kerrang.com for a free download of the track Coward. "The song's about a friend who stabbed me in the back" says Richy. "He was getting jumped by a bunch of people outside of a bar and I jumped in, helped him, and the cops arrested me. They

broke my wrist, dislocated my shoulder and threw me in jail for a whole weekend – without giving me any medical attention, so I was in a lot of pain. And my friend, who I considered a brother, didn't even call me."

YIKES. THEN WHAT HAPPENED?

"It got caught on video and it was self-defence, so I didn't get charged for it," continues Richy. Fortunately, he's able to draw on these dark episodes of his life and use them for good – as his powerful storytelling repeatedly becomes the jewel in the crown of his new record, Fearless. "All my songs are about things that I go through in my life – real things," states Richy. "It's really important that when I write something negative like that, and I'm letting it out, that I also show a side that's uplifting and can conquer whatever obstacle it is that you might go through." We can only advise that you keep watching this throne.

WHAT YOU NEED TO KNOW

FOR FANS OF:

Issues, Papa Roach, Ronnie Radke.

HEAR: Coward, at Kerrang.com!

MORE INFO:

Facebook.com/richynixmusic

CHECK OUT:

The video for HTBH (Happy To Be Here).

DON'T MISS:

Richy Nix and more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on KI Radio, and Kerrang! TV's #freshbloodfridays on Sky 368, Virgin 342 and Freesat 524.



To hear him, get yourself over to **Kerrang.com**



K!OMMUNITY

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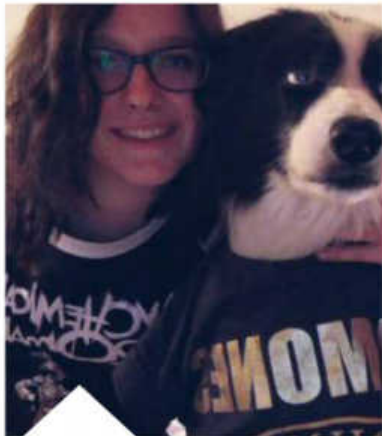
AIN'T IT GUNN

"Met @ThisIsPVRIS in Antwerp! They were total sweethearts!" says @laurapvris. This is lovely. But you've reignited our fear of going to the opticians. W... H... I... T... ah, we give up!



TRUE HERO

"Met the legend and Miley Cyrus tongue-selfie enthusiast Liam from @cancerbats recently! #BloodyNiceBloke" says @ZombieHopkins. Enthusiasm? Where do you think Miley got it from? Mhmhmhm...



GIVE THE DOG A RAMONE

"Me and my dog casually chilling in our band tees on a Friday night!" says @cocli4. Your dog looks hella punk in its Ramones shirt. Bet this pooch hates listening to Pet Sematary, though...



WINNER!

BOOK OF BROS

"Met Steve Harris after his gig in Lincoln!" says @TomHigginson. This is killer, Tom, and Steve clearly thinks so, too – look, he's even giving you the Thumber Of The Beast! Anyway, you've won that huge Queen vinyl box set we told you all about last week. Thumbs up to that, too.

THAT'S THE SALMON

"So, I drew @JordanFish86... As a fish?! Sorry, Jordan!" says @atlantisfob! We think this is a fine recreation of where human Jordan Fish evolved from. No wonder That's The Spirit sounds so off-the-scale...



HELLBENT FOR DENIM

Here's @LSelvar with Black Veil Brides, going with the 'make sure you dress the complete opposite to the band' advice we never follow. Meeting Kiss was an uncomfortable affair...



BLURRYCAKES

These are @Hevviolet's Twenty One Pilots cakes. We only count 12, though... Someone's been cheeky. SOPHIE ain't gonna be happy about that!

NEXT WEEK

WIN!

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Bumped into any rockstars at Marks & Spencers? Maybe you shared a row at the cinema with Slash (screw sitting behind him!)? Perhaps you've drawn Pete Wentz playing tennis with Nergal from Behemoth? Whatever you wanna show us, if you've got a photo to prove it and wanna share it, all you need to do is tweet or Instagram using #Kommunity. The best get £250 to spend over at Impericon.com. Jealous, we are.



51

GREATEST

POP-PUNK

ALBUMS EVER!

DRAW THE BATTLELINES, CHOOSE YOUR SIDES, AND GET READY FOR BAGGY-SHORTED WARFARE, AS WE COUNT DOWN THE MOST ESSENTIAL SLABS OF POP-PUNK BOUNCE EVER.

FROM **GREEN DAY** TO **NEW FOUND GLORY**, VIA **BLINK-182**, **DESCENDENTS**, **PARAMORE**, **RAMONES**, **ALL TIME LOW** AND MORE, THERE IS JUST ONE RULE: EACH BAND CAN ONLY FEATURE IN OUR COUNTDOWN WITH ONE ALBUM. SO, WHO WILL REIGN SUPREME?

WORDS: SAM COARE, TOMAS DOYLE, GEORGE GARNER, JAMES HICKIE, JAMES McMAHON, NICK RUSSELL, DAN SLESSOR, PAUL TRAVERS, JENNYFER J. WALKER
PHOTOS: TONY WOOLLISCROFT/IDOLS



State Champs? State Of That Wall, more like

51

STATE CHAMPS
THE FINER THINGS (2013)

THE CLASS OF '13 PROVE THAT POP-PUNK'S NEW SCHOOL IS IN SESSION

HOW DOES IT FEEL TO BE INCLUDED ON THIS LIST?

DEREK DISCANIO (VOCALS):

"It's amazing! When I was first told about it, I thought I was being asked to pick my favourite pop-punk album for the list. I had no idea ours would be on it! We started this band just to have something fun to do outside of school, and it was so much fun, we wanted to make it last. That it's turned into a career is mind-blowing."

IS IT NICE TO BE IN THE COMPANY OF SOME OF YOUR MUSICAL HEROES?

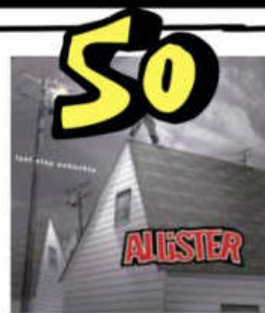
"These are the bands we grew up on, and they're why we're doing what we do at all. To find ourselves included on a



list alongside the greats of the genre is just so humbling – and to be able to call some of those bands friends and peers of ours now is such an amazing thing. Our lives have changed so much over the last couple of years, it's crazy, and *The Finer Things* was a big part of that."

WHAT DO YOU THINK IT IS ABOUT THE RECORD THAT HAS CONNECTED SO STRONGLY WITH PEOPLE?

"It's just a very straight, heartfelt, fun, catchy pop-punk album. We really didn't overthink it. We had no idea what we were doing, really, and we had no expectations for it. We just wanted to present ourselves to the world as the people we were, and I think we did that."



ALLISTER
LAST STOP SUBURBIA (2002)

■ Allister never made it big, like most of the other bands in this list, but the Drive-Thru Records dudes did manage to write a pop-punk album with more bangers than a sausage factory. From *Radio Player*, to *Overrated*, to *Racecars*, to *Somewhere On Fullerton*, *Last Stop Suburbia* is 16 tracks of pure teenage joy.



SET YOUR GOALS
MUTINY! (2006)

■ If ultra-positive choruses that just beg to be screamed at the ceiling are your thing, then *Mutiny!* is, beyond any shadow of a doubt, the album for you. A remarkably consistent 11-track ripper that will leave you feeling ready to take on the world and win with a massive grin on your face.

48



THE QUEERS
DON'T BACK DOWN (1996)

■ If you mashed together the songs of the Ramones and the Beach Boys, you'd end up with something like The Queers. In fact, this, the band's fifth album, takes its name from a Beach Boys song. We would have put their genius Love Songs For The Retarded record on this list, but this is just as good, only not as offensively named.

Say Anything

SAY ANYTHING
...IS A REAL BOY (2004)

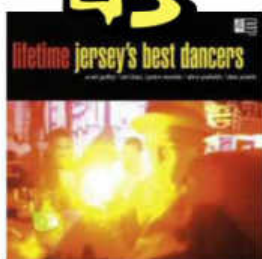
■ One complaint often levelled at pop-punk is that its structures and styles often follow a similar template no matter who you're listening to. Not so with Say Anything, who, with ... Is A Real Boy, dropped a debut full of quirky lyrical choices, stomping gang vocals and more songwriting imagination than most bands conjure in their entire career.



MEST
MEST (2003)

■ In the pop-punk family tree, Mest were Good Charlotte's younger, slightly wayward brother: So, it's fitting that Benji Madden lent his hand – and voice, on Jaded (These Years) – to this album. The GC touch, coupled with singer Tony Lovato's ability to turn his darkest depths into catchy lines, saw the Chicago four-piece make their finest album.

45



LIFETIME
JERSEY'S BEST DANCERS (1997)

■ Packed with pace, punch and more wickedly danceable breaks than you can shake a stick at, the 12 tracks and 21 minutes of Jersey's Best Dancers remain as potent now as it was when pop-punk heroes Lifetime recorded it in 1997. Seminal stuff from the original pop-punk band for hardcore kids.

51 GREATEST
POP-PUNK
ALBUMS EVER



SAVES THE DAY
THROUGH BEING COOL (1999)

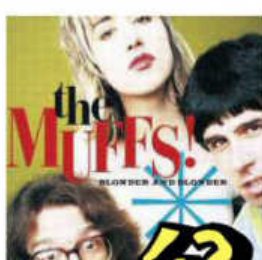
■ Full of beautiful, introspective lyricism and raucous, rattling instrumentation, Through Being Cool went on to influence an enormous number of the bands who make up the rest of this list. Put it this way: Patrick Stump lists it as one of the 10 albums that changed his life, saying, "There's no chance I'd have been in Fall Out Boy if it weren't for this record."

43



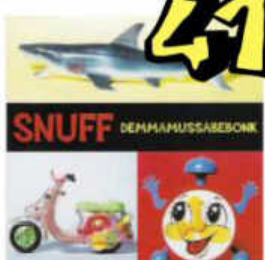
LATTERMAN
NONE OF THESE SONGS ARE ABOUT GIRLS (2000)

■ This self-released debut from 2000 is a bit of a deep cut within this list, but the Huntington, New York, four-piece's fledgling songs endure 15 years later. Harnessing the two-channel, shouted dual vocals of Phil Douglas and Matt Canino, this is a very special record. Shame they split up just seven years later.



THE MUFFS
BLONDER AND BLONDER (1995)

■ Excluding a brief period where singer Kim Shattuck picked up a bass for the then Kim Deal-less Pixies in 2013, the LA lady has led The Muffs since their origin in 1991. This, their second album, is the best showcase of their pop-punk earworms, as well as that voice – sort of like an angel gargling razorblades.



SNUFF
DEMMAMUSSABONK (1996)

■ In the '80s, British punk was about three things: snot, cider and saying 'fuck off' to Margaret Thatcher. Unless you were Snuff, when it was all about pretending to be cockney and doing (intentionally shit) comedy covers. In 1996, this ridiculously titled record proved that older definitely does not mean wiser.

NECK DEEP
LIFE'S NOT OUT TO GET YOU (2015)

THE NEWEST ENTRY ON OUR LIST... AND A FUTURE POP-PUNK CLASSIC

WHAT ARE YOUR PERSONAL FAVOURITE POP-PUNK ALBUMS OF ALL TIME, BEN? BEN BARLOW (VOCALS): "It's pretty hard. It'd have to be between blink-182's Take Off Your Pants and Jacket, because that's the album that got me into them, Take This To Your Grave by Fall Out Boy, or New Found Glory's self-titled album. Everyone knows I'm a massive blink fanboy, but for once I'll take Fall Out Boy. I think it's just really, really underrated. It has some of their best songs on it, by far, and there's a lot in that album that modern pop-punk bands take from. I think it was the beginning of the modern pop-punk sound; it was after that first wave, so it had the elements of that early-2000s sound, but it brought a harder element that we now like to incorporate into our sound."

"POP-PUNK AS A GENRE WILL ONLY GET STRONGER"
BEN BARLOW



a young age. I think the lyrics and the vocal melodies really hit me."

SO, WITH THAT IN MIND, WHAT DOES IT MEAN FOR YOU TO BE SHARING THIS LIST WITH THEM?

"The names that I just mentioned are the three biggest names in the genre, apart from maybe Sum 41, Good Charlotte and Green Day, so to be considered amongst those is sick as fuck! It's an honour."

AS PART OF THE NEW BREED OF POP-PUNK BANDS

THRIVING RIGHT NOW, HOW DO YOU SEE THE FUTURE OF THE GENRE?

"I think it'll only get stronger. As long as people try to progress the genre, and bring their own flair to it, it will continue to thrive. Pop-punk as a genre is so broad, there's so much you can do with it, which I think a lot of people forget."

40



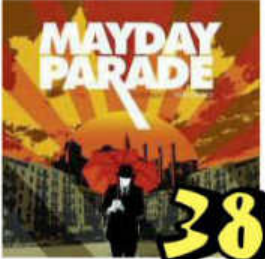
YELLOWCARD
OCEAN AVENUE (2004)

■ Pop-punk with violins? It couldn't work, could it? Well, actually, yes, it could, and Ocean Avenue is so jam-packed with tunes that you'll be wanting to get your bow out and start practising in no time. One of the genre's more commercially successful albums, it's sold well in excess of a million copies. Crumbs,



THE STORY SO FAR
WHAT YOU DON'T SEE (2013)

■ TSSF are, arguably, one of the most influential pop-punk bands of the modern era – their brand of baggy T-shirted stonerisms setting the trend for so much of what has come since they arrived on the scene. What You Don't See is their finest hour to date, full of bounce, vim and vigour, and no small amount of aggression.



MAYDAY PARADE
A LESSON IN ROMANTICIS (2007)

■ Lightning never strikes twice, and neither do vocal pairings as incredible as Mayday Parade's Derek Sanders and Jason Lancaster, since the latter left the band before this 2007 album even came out. Still, he left us with a record full of hopelessly romantic pop-punk so good it'll make your heart hurt (if it isn't hurting already).

WERE THEY ALL BIG INFLUENCES ON YOU GROWING UP? "For sure. NFG and blink were the albums that got me into the genre. I really connected with them and they made sense to me at



Neck Deep: defending pop-punk since 2012



JAWBREAKER

24 HOUR REVENGE THERAPY (2004)

■ Their last salvo before the major-label move that ultimately broke them... Revenge Therapy is a great record by a genius group. Not only that, but, 'I wrote you a letter / I heard it just upset you', then, 'We're getting older / But we're acting younger', are some of the best lyrics ever committed to tape.



THE ACADEMY IS...

ALMOST HERE (2005)

■ At the turn of the mid-'00s, pop-punk began to take a stylistic shift into more melodic, soft-edged territory. The Academy Is... led the way with a clutch of smoothly delivered hooks and deftly conceived melodies. More pop than punk it might be, but once Almost Here gets into your head, it will refuse to budge.



SCREECHING WEASEL

EMO (1999)

■ Next year, Chicago's Screaming Weasel turn 30. During that time, the sole constant has been Ben Weasel – and that man's knack for genius, melodic punk rock. This, their ninth album, is one of their very best. Sure, it pokes fun at the burgeoning emo explosion of the day, yet is arguably the band's own most emotional work.



MILLENCOLIN

PENNYBRIDGE PIONEERS (2000)

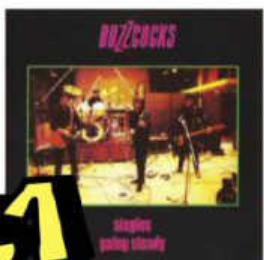
■ Starting life as a ska-punk crossover act, Millencolin condensed their sound to a driving melodic assault on their fourth album (named after their home town of Örebro, which literally translates to 'Penny Bridge'). They might not have been pioneers, but they encapsulated the skate-punk scene of the early 2000s.



JIMMY EAT WORLD

BLEED AMERICAN (2001)

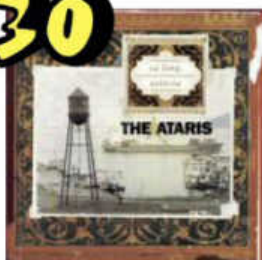
■ Prior to Bleed American, emo was less a mainstream-bothering phenomenon and more a minority interest club. Jimmy Eat World changed all that with a magnificent fourth album that blended heart-ripping lyrics with sweeping pop-punk sensibilities, not to mention a genuine smash hit single in The Middle.



BUZZCOCKS

SINGLES GOING STEADY (1981)

■ Modern pop-punk might have taken its cues from U.S. luminaries like the Ramones and Descendents, but over in Manchester, the Buzzcocks were busy crafting their own mix of '70s punk and power-pop. Ironically enough, this hit-studded set was originally made to introduce the band to the States.



THE ATARIS

SO LONG, ASTORIA (2003)

■ While his powers have waned in recent years, Kris Roe's skill with three chords and the truth was once second to virtually no-one. The Ataris' So Long, Astoria is solid-gold evidence of that fact while their cover of Don Henley's Boys Of Summer remains as good as (dare we say, even better than) the original.



THE MOVIELIFE

FORTY HOUR TRAIN BACK TO PENN (2003)

■ The Movielife's original incarnation lasted just three albums and six years, but few bands on this list were more influential. Inspired by a near-fatal tour bus crash, this combined hardcore rasp with pop-punk hooks in a way that few others were back in 2003.



BRAND NEW

YOUR FAVORITE WEAPON (2001)

■ Though the Long Island boys have moved immeasurable stylistic miles since their 2001 debut, the majority of its songs phased out of live shows as they've moved into more cerebral alt-rock territory, this remains a hyper-emotional, three-chord classic.



THE STARTING LINE

SAY IT LIKE YOU MEAN IT (2002)

■ The real secret to great pop-punk is taking simple ingredients and drawing brilliant, emotional songs out of them. On Say It Like You Mean It, The Starting Line virtually perfected the trick at the first go and, in Best Of Me, penned one of the genre's most sing-alongable tunes.



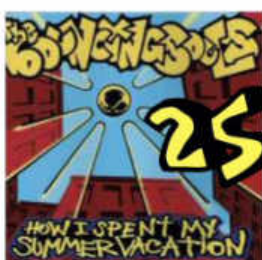
SIMPLE PLAN

NO PADS, NO HELMETS... JUST BALLS (2002)

■ If a debut album which features Mark Hoppus and Joel Madden doesn't have sufficient pop-punk credentials for you, then at least the combo of Addicted and Perfect makes No Pads... a must-have record for any discerning fan of the genre. A perfect soundtrack to a summer hanging out with friends and laughing until your lungs hurt.

STAR SQUAD!
PIERRE BOUVIER (VOCALS)

"I remember recording this album while living at Armyard Studios in the industrial part of north Toronto. We couldn't afford a hotel, so we ate, slept and recorded there for months. It felt like it took forever, but when it was done, we knew we had something special. I think the lyrics struck a chord with a lot of people. Songs like I'm Just A Kid and Perfect had an honesty and irreverence that connected on a deep level."



THE BOUNCING SOULS

HOW I SPENT MY SUMMER VACATION (2001)

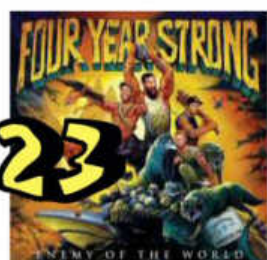
■ Nostalgia's not as good as it used to be. In 2001, The Bouncing Souls had already left their teens far behind, but no-one mixed a wistful sense of reminiscence with positivity, optimism and stomping great punk rock anthems quite like this New Jersey mob on their fifth full-length.



MXPX

THE EVER PASSING MOMENT (2000)

■ Fuelled by Mike Herrera's irrepressible vocals and some neck-snapping turns of pace, this was the moment that MxPx set their stall out as a force to be reckoned with. Fans of blink-182 and Green Day need only check out the fizzing power-chords of Responsibility to fall for this under-the-radar classic.



FOUR YEAR STRONG

ENEMY OF THE WORLD (2010)

■ A Day To Remember may have carved a bigger career out of heavy pop-punk, but the art of matching irrepressible melodies with rapid-fire chugging was perfected by Four Year Strong on Enemy Of The World. And with stand-out song One Step At A Time detailing the death of singer/guitarist Dan O'Connor's brother, this hits hard in more ways than one.

22 TONIGHT ALIVE

THE OTHER SIDE (2013)

TONIGHT ALIVE BREAK ON THROUGH. FEELING LOST HAS NEVER SOUNDED SO GOOD...

TWO YEARS ON FROM ITS RELEASE, HOW DO YOU REFLECT ON THE OTHER SIDE?

JENNA McDOUGALL (VOCALS):

"It feels weirdly like reading an old journal or diary entry, y'know. But I'm not ashamed or embarrassed by it, like it is easy to be from things in the past. I'm 23 now and I think a lot of the album is about growing up, about trying to find yourself in that space between being a kid and an adult."

IT CERTAINLY FEELS LIKE THERE'S A LOT OF SOUL-SEARCHING ON THERE, LYRICALLY SPEAKING...

"Definitely. I think the thing with that record was that I wasn't afraid to not always paint myself in the best light. I wanted to be honest enough to show that I had done things which weren't necessarily the best or the right things to do, and not shy or back away from them."

HOW DOES IT FEEL TO CHART AT 22 HERE? YOU'RE AMONG PRESTIGIOUS COMPANY...

"It's unbelievable! I bet I've listened to almost all of the albums on this list a ton! There's a lot of history and heritage in this genre that I think people don't always give it credit for. It's a real honour to be included; we really appreciate it so much."

"A LOT OF THE ALBUM IS ABOUT GROWING UP"
JENNA McDOUGALL

Jenna liked her clothes to communicate how she was feeling



THE GET UP KIDS

SOMETHING TO WRITE HOME ABOUT (1999)

■ One of the most underrated bands of the modern era, Something To Write Home About is The Get Up Kids' true masterpiece. A 12-track emotional roller coaster taking in everything from searing heartbreak to wild, all-consuming bitterness, we dare you to put this album on and not sing, cry and dance – sometimes all at once.



MOTION CITY SOUNDTRACK

MY DINOSAUR LIFE (2010)

■ On first glance, MCS's third album is a nerdy tribute to Weezer, with talk of Xbox, Miami Vice and Zelda over bright, catchy riffs. But what's this? Depression, drugs, waking up in hospital on a drip to counteract whatever shit frontman Justin Pierre put in his body. A deceptively sugary spoonful of pain and existential horror.



RANCID

...AND OUT COME THE WOLVES (1995)

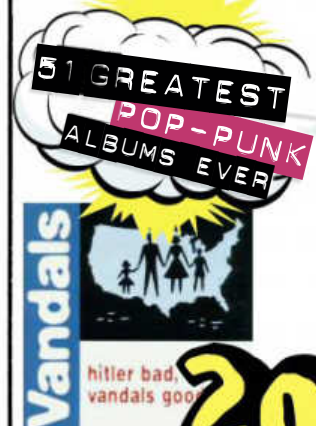
■ During the mid-'90s punk explosion, Green Day and The Offspring savoured the commercial success, but Rancid cornered the punk credibility. Taking its title from the major-label feeding frenzy surrounding the band, this was as raw as it was infectious.



BOWLING FOR SOUP

DRUNK ENOUGH TO DANCE (2002)

■ A night doing regrettable things on rock-club dancefloors just wouldn't be the same without BFS' Girl All The Bad Guys Want. And besides, with all the nu-metal pain of the turn of the century, it was a welcome change to hear the Texas jesters dealing with heartbreak by pondering whether their failure was because 'All I got's a moped'.



THE VANDALS

HITLER BAD, VANDALS GOOD (1998)

■ There's a fine line between genius and stupidity. And SoCal idiots The Vandal's have probably drawn a cock and balls over it. In a world where the pain of grunge still hung around, four overgrown toddlers covering songs from The Sound Of Music was actually very welcome indeed.

16

ALL TIME LOW

NOTHING PERSONAL (2009)

BALTIMORE'S FINEST COME OF AGE AND SHOOT FOR THE STARS

ALEX, CONGRATULATIONS – NOTHING PERSONAL IS ONE OF KI'S TOP 51 GREATEST POP-PUNK ALBUMS EVER!

ALEX GASKARTH (VOCALS/ GUITAR): "Wow, that's awesome! I think it's absolutely incredible that we've managed to create some kind of legacy for ourselves. When we used to play in a basement, none of us could have envisioned that we'd ever be put on a list next to some of the bands that we grew up listening to. It's a testament to how hard we've worked, so I'm very proud that we've made it this far. It's just up to that universal x-factor; whatever happens to convince that many people to fall in love with our music and back our music. I'm very thankful for that."

WHAT ARE YOUR MEMORIES OF MAKING THE RECORD?

"We were sort of all over the place. It was a mad rush to make that record. We knew that we had to follow up [previous album] So Wrong, It's Right, and to raise the bar a little bit. It was the first time that we went in and worked with multiple producers. That was one of the biggest positives. I was still a young, learning songwriter. I didn't really know shit, so it was the first opportunity that I'd ever had to sit down with these amazing people that I had heard about and looked up to as a writer and a producer."

and I was able to pick their brains. It was stressful and hard, but I walked away from that process with a lot of tricks, which I'm very grateful for today."

WHAT ARE YOUR FAVOURITE TRACKS ON THE ALBUM?

"Oooh, that's hard to say! Some of the songs on it have really become very formative and career-defining songs for us – stuff like Weightless and Therapy. Hang on, is Therapy on there?! Oh yeah, it definitely is. Sorry, sometimes you look back and totally forget what song is on what record!"

WHAT'S THE MAIN DIFFERENCE BETWEEN THE ALL TIME LOW THAT MADE THIS ALBUM AND ALL TIME LOW NOW?

"Back then, we were looking to other people for guidance and for direction, whereas now we can look to ourselves for a lot of that. Now, having a producer is much more of a supplementary thing!"

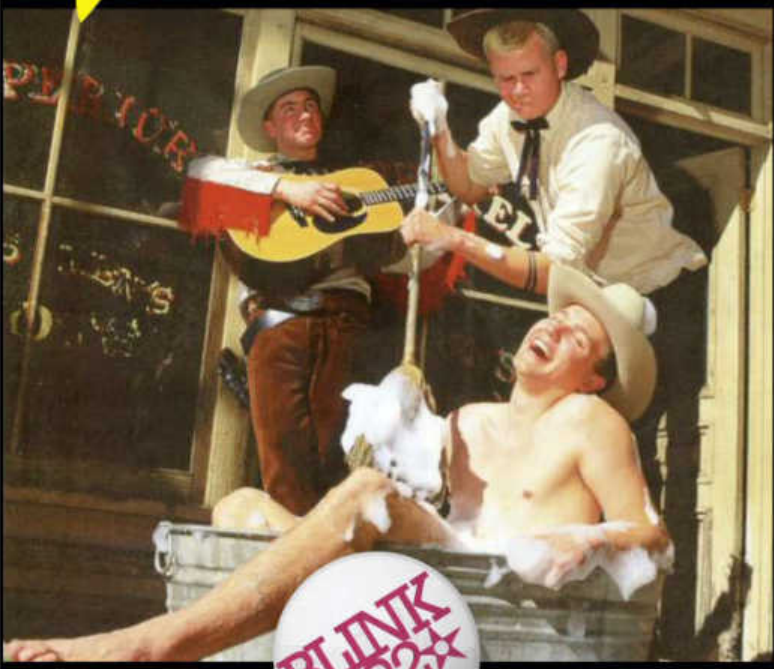




BLINK-182

DUDE RANCH (1997)

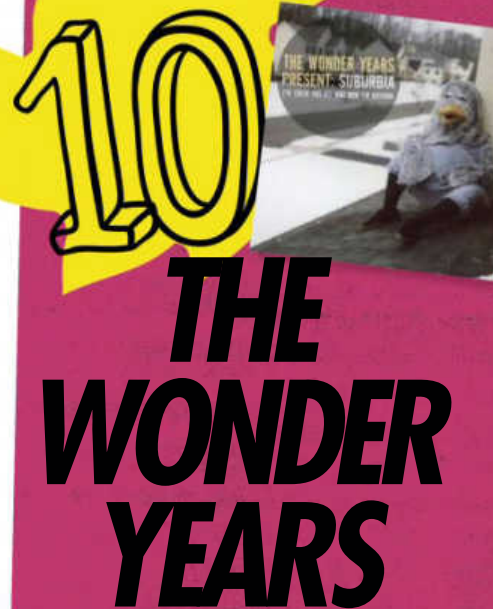
■ Long before blink had pretensions of being a serious band, they were happy to thrash out a song called Dick Lips about being grounded. This was silly, slapdash and distinctly ragged 'round the edges, but their boundless energy and the moderate success of single Dammit set the scene for their subsequent world domination.



SUM 41

ALL KILLER NO FILLER (2001)

■ Without All Killer No Filler, pop-punk would've been robbed of one of its defining anthems. Yes, thanks to gigantic hit Fat Lip (and a big tongue in their cheek), Sum 41 became a gateway band for a new generation of rock fans overnight, partly because they worshipped metal just as much as punk – see In Too Deep's Maiden-esque solo for proof.



SUBURBIA I'VE GIVEN YOU ALL AND NOW I'M NOTHING (2011)

TEN YEARS, FOUR BACK-TO-BACK CLASSICS – BUT ONLY ONE CAN MAKE OUR LIST...

In the decade that The Wonder Years have been playing music, they have evolved from a keyboard-playing, in-joke singing, laugh-a-minute easycore outfit into one of the most cerebral, affecting and downright emotional bands working in rock music today.

The path they have trodden for those 10 years has not been characterised by big-boom success or smash-hit singles, but of constant, steady growth fuelled by the word of mouth of an ultra-dedicated fanbase. TWYY are the ultimate proof that hard work pays off in the end.

"I have this giant bin in my closet that is full to brim of memorabilia from our band," explains vocalist Dan 'Soupy' Campbell, casting a backward glance back at his band's history. "I've got everything in there, from little things I've bought on tour to journals full of the lyrics. I went through it recently and found this tour journal of the first trip we did to the UK. Looking back, my



OPERATION IVY

ENERGY (1989)

■ There's a host of bands from the ska-core scene that could gatecrash a list like this, but we might as well give preference to the outfit who came in at year zero; Berkeley, California's Operation Ivy. Energy was the band's only studio album, but its legacy is immortal. As well as birthing Rancid, album opener Knowledge is covered live by fellow East Bay boys Green Day to this day.



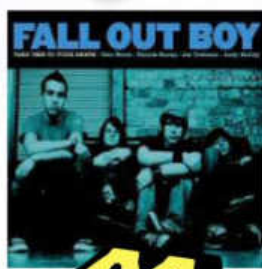
GOOD CHARLOTTE

THE YOUNG AND THE HOPELESS (2002)

■ Before Good Charlotte, there had never been a band quite like Good Charlotte – punk rock tailored for young pop fans. The Maryland four-piece turned a whole generation of kids into Liberty-spiked, eyeliner-wearing rock



fanatics. The Anthem was, quite literally, an anthem for The Young and The Hopeless, telling them to Hold On. No pun intended.



FALL OUT BOY

TAKE THIS TO YOUR GRAVE (2003)

■ After a 14-year career and six albums, the fact Fall Out Boy still close every single show with a Take This To Your Grave track (Saturday) is testament to its brilliance. Inspired by a terrible break-up for Pete Wentz, this 2003 debut is furious, bitter and like no other Fall Out Boy album. It's the blueprint for both break-up records and timeless pop-punk.



The Wonder Years in 2015: (from left) Josh Martin (bass), Casey Cavaliere (guitar), Mike Kennedy (drums), Soupy (vocals), Matt Brasch (guitar) and Nick Steinborn (guitar)



only real ambition when we started was to play a show and release an album, which we managed to do quite quickly. After that, everything became an absolute bonus, at least in my head."

Quickly, though, the singer's, and his band's, ambitions began to soar, coming to a head on their third record, *Suburbia I've Given You All And Now I'm Nothing*.

"Suburbia... was interesting because it's the fastest we've ever written a record – it took us maybe six weeks to put together," recalls Soupy.

"It was also the first album we did with Nick [Steinborn, guitar] in the band and he was, and is, a huge contributor to things. I remember being worried about being able to get enough

songs together for that record, but in the end everything just came flooding out. We were touring insanely throughout the whole of 2010 and then wrote the album between November and December. We were in the studio on New Year's Day 2011!"

For all the creative energy, though, Soupy also remembers the period around *Suburbia*... as a difficult one.

"Even though we all felt like something very exciting was happening artistically, we were running our bodies into the ground and absolutely haemorrhaging money by buying vans so rough they would break down before we'd even made it to the first show of tours," he

notes. "Our personal lives were in pieces because we stopped having the ability to be social as everything was getting poured into the band."

But from that crucible of hardship, yet more brilliance would emerge. It says something about *The Wonder Years* that 2010's *The Upsides*, *Suburbia*... and it's follow-up, *The Greatest Generation*, all have a case for being included in a list of all-time great pop-punk records.

"Looking back across our career to date,

I think probably the real high was the Greatest Gen tour," smiles Soupy. "All the support bands on that tour made it feel like a real family every day and every show was incredible. At the end of that tour we got to play the Electric Factory in [the band's hometown of] Philadelphia, and we sold it out 10 weeks in advance. I don't think I'll

ever forget that feeling. I cried onstage that night."

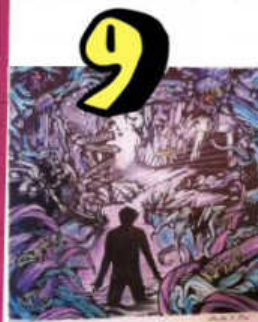
And so, with their new 5K-rated album, *No Closer To Heaven*, peeking its head from behind the curtain, *The Wonder Years* stand on the cusp of even greater successes – one that will continue to defy all pigeonholes.

"People can call us a pop-punk band, people can call us an emo band, people can call us what they want, but our job is to always be pushing the box of whatever label you give us," Soupy says. "We want to keep giving people honest, true music that can inspire them and that they can relate to. That's all it comes down to."

And after a decade in the game, *The Wonder Years* show no signs of doing anything but that.

"OUR PERSONAL LIVES WERE IN PIECES"

SOUPY



A DAY TO REMEMBER

HOMESICK (2009)

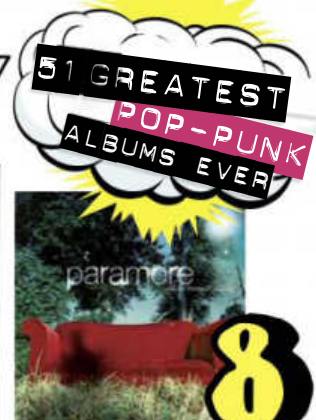
February 2, 2009, was the day we first heard ADTR nail the sound that made them massive: heavy pop-punk. Homesick's success is part down to producer Chad Gilbert, who helped the quintet achieve New Found Glory-levels of catchy, but mainly due to Jeremy McKinnon, who's as at home roaring over a breakdown as he is belting out a heartfelt ballad. It's pop-punk, but not as we knew it.



THE OFFSPRING

SMASH (1994)

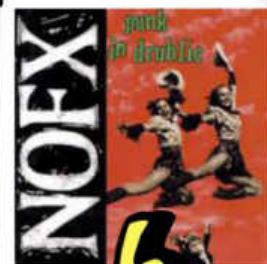
Alongside Green Day's *Dookie*, *Smash* was perhaps the most important album in terms of introducing punk to the masses. It sold millions upon millions thanks to singles like *Come Out And Play* and *Self Esteem*. Its best moment, though? *Nitro* (Youth Energy) – a ludicrous song about road rage featuring the immortal insult 'You stupid dumb shit goddamn MOTHERFUCKER!', which captured the spirit of early pop-punk perfectly.



PARAMORE

ALL WE KNOW IS FALLING (2005)

The fearless debut of a band that would change the face of pop-punk in the 10 years that have followed since its release. Arguably Paramore's most truly punk effort to date, gaining it a nod here over 2007's *Riot!*, the likes of *Pressure* and *Emergency* remain some of the finest jams in the band's catalogue. Astonishingly impressive stuff for a bunch of small-town teenagers.



NOFX

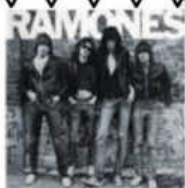
PUNK IN DRUBLIC (1994)

See this empty basket? It's full of the fucks NOFX give – and that's today, as (un)wise older gentlemen of punk. So, just imagine how obnoxious Fat Mike and co were in 1994 when this ray of hardcore sunshine belched out of Southern California. Fast, snotty, typically out of tune and sillier than a monkey in a Jacuzzi, *Punk In Drublic* is NOFX in full sail, tackling racism with the same cynical, piss-taking humour they use to talk about record-label staff wearing Birkenstocks.

STAR SHOUT! DEXTER HOLLAND (VOCALS)



"Everything on *Smash* was inspired by what we were seeing around us, as dudes in our 20s, growing up in California. I think, honestly, that's why people like *Smash*, because they're all songs about regular, everyday life that people can instantly relate to. A song like *Self Esteem*, which a lot of people still talk to me about, feels like a thing we all go through at some point in our lives."



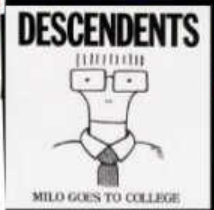
RAMONES RAMONES (1976)

■ If Adam and Eve sported bowl cuts and leather jackets, and roped in two of their... no, this metaphor isn't going anywhere. Basically, what we're trying to say is that this is *The Beginning*. This is where it all starts. Four 'brothers' who, to be honest, would really prefer to play Motown songs and could barely pick their instruments up, let alone play them, and yet wrote the greatest punk-rock songs ever: From the sleeve (the best band shot ever; we're saying) to the influence the record spread upon release (no Ramones? No Pistols, Metallica, Nirvana, Green Day), thank you, Joey, Johnny, Tommy and Dee Dee Ramone.



DESCENDENTS MILO GOES TO COLLEGE (1982)

■ For a record that clocks in at just over 22 minutes, and contains gratuitous homophobia (on the song *I'm Not A Loser*), knuckledragger racism (on *Kabuki Girl*), as well as a peppering of misogyny throughout, the Californians' debut is an unlikely pop-punk staple. Yet, after the Ramones, and thanks to a collection of brilliant, snappy songs



bursting to the brim with teen spirit (this despite bassist Tom Lombardo being almost 20 years older than his bandmates), *Milo Goes To College* is probably the most influential pop-punk record of all time. "If the Descendents had made *Milo Goes To College* in 1999, they'd be living in fucking mansions," says fan Dave Grohl. "It's a fucking amazing record..."

1 BLINK-

ENEMA OF THE STATE (1999)

OKAY, SO WE'RE BREAKING OUR OWN 'ONE BAND, ONE ALBUM' RULE. BUT FOR AN ALBUM THAT SOUNDTRACKED A GENERATION, HOW COULD WE NOT?

CONGRATS, MARK! ENEMA OF THE STATE IS OFFICIALLY THE GREATEST POP-PUNK ALBUM EVER! HOW DOES THAT MAKE YOU FEEL?

MARK HOPPUS (VOCALS/BASS): "I'm incredibly excited to be at number one and have recorded an album that is held in such regard! It makes me very proud and happy and humbled all at the same time, really. There are so many great records out there in the genre that it feels almost surreal that people think something my band did is the best of that!"

WHAT DO YOU THINK IT IS THAT MADE ENEMA SUCH A SUCCESS AND HAS KEPT PEOPLE COMING BACK OVER THE YEARS? DID YOU HAVE A SENSE OF HOW SPECIAL WHAT YOU WERE MAKING AT THE TIME WOULD EVENTUALLY TURN OUT?

"Every time you hear a record back, you are filled with this awe that something you practiced in your bedroom and worked so hard on is coming through real speakers, and also a sense of, 'Oh my God, I want to change this one thing!' That being

3



NEW FOUND GLORY

STICKS AND STONES (2002)

EDGING THEIR OWN SELF-TITLED RECORD OUT BY A WHISKER, NFG HIT THE BIG TIME

WHAT ARE YOUR FAVOURITE MEMORIES OF MAKING STICKS AND STONES?

JORDAN PUNDIK (VOCALS): "It was one of the first records after we'd all moved from Florida. We recorded in San Diego; it was our first time without friends and family around."

CHAD GILBERT (GUITAR):

"It was that time when you first leave home, and the record really came from that place in our lives. It truly was the beginning of the rest of our lives."

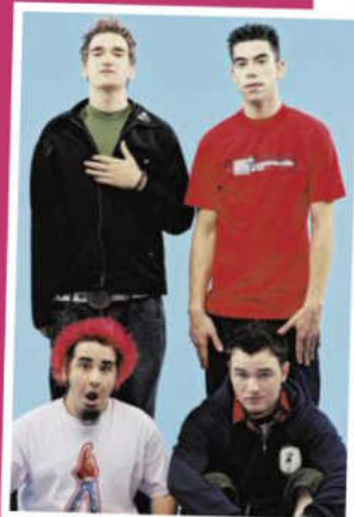
WHAT DO YOU THINK IT IS ABOUT THIS RECORD THAT MAKES IT SUCH A GO-TO POP-PUNK RECORD?

JP: "I think when it came out,

there weren't a lot of bands in our genre that sounded that way, or were singing about the things we were singing about. It was a very real record; these were things we'd all gone through, growing up in the same city and going to the same school. We were a band you could relate to."

DO YOU THINK THOSE SONG TOPICS ARE QUITE TIMELESS?

CG: "Sure. I think people can spot, over time, things that are authentic. When we made that record, there wasn't this pop-punk formula or sound or songwriting style. We just wrote off pure emotion and energy, and that's how it came out. It was pure, it was authentic."



GREEN DAY DOOKIE (1994)

2

■ Nobody foresaw the *Dookie* hitting the fan. Yeah, Green Day's third album was coming out on major label Warner Bros, rather than independent punk operation Lookout!. But nobody expected these skinny punks to actually do anything. Yet armed with one of the biggest rock songs of the '90s (*Basket Case*), a track about wanking (*Longview*) and enough raw, snotty simplicity to enrapture a world still shaking from the grunge explosion, they went on to sell 16 million copies of this pop-punk staple, making three dorks one of the most important bands ever.



182



INSIDE ENEMA!

MARK GUIDES US THROUGH OUR NUMBER ONE, TRACK BY TRACK...

51 GREATEST
POP-PUNK
ALBUMS EVER

said, working with Jerry Finn [producer] really helped to focus what we were doing and made that record better than it ever would have been without him"

DO YOU EVER LISTEN BACK TO ENEMA... NOW AND REMINISCE ABOUT THOSE TIMES?

"Every now and then, yeah! Occasionally a song will come up on shuffle or something and I'm reminded that I'm really proud of that record. I'm proud of the way that, at that time, we were all very singular of purpose – we wanted to make the same kind of record. Later records became more of a struggle, but with Enema... everyone was really working together on things, and to me that comes through in the music."

1. DUMPWEED

"Because it's the first song on the record that broke through for us, it's ended up being a great live show opener. I think it takes people back to when they first heard that album and hopefully that's a really good feeling! I really love playing it live!"

2. DON'T LEAVE ME

"Don't Leave Me was a song I wrote in the upstairs bedroom of my house, and my main memory is of how quick it was to do. I reckon I wrote it in about 10 minutes – seriously!"

3. ALIENS EXIST

"Aliens... was Tom [DeLonge, vocals/guitar] from front to back. It was him needing to make a statement about his belief in extraterrestrial life – and it was something we never, ever stopped hearing about from him."

4. GOING AWAY TO COLLEGE

"I got pretty sick during the recording of the album, so I was at home in bed and ended up watching that movie *Can't Hardly Wait* with Jennifer Love Hewitt in it. It got me thinking about how it feels leaving to go to college for the first time, and I ended

up putting the whole thing together from my sick bed at home!"

5. WHAT'S MY AGE AGAIN?

"This started off as a joke! I was sitting around trying to write a joke song to make some friends laugh! I had this basic chord structure but the original version was a lot more vulgar. In the end we thought it was catchy enough that we worked it up into a real song."

6. DYSENTERY GARY

"This was written around the time that Travis [Barker] stepped in and his drumming really changed this song. The Latin groove he threw in there makes it really cool. I don't know if there's a person called Gary who Tom wrote it about; I think he just thought it was funny to rhyme dysentery and Gary, which, to be fair, it is!"

7. ADAM'S SONG

"It was the last song written for the album and it almost didn't make it on at all. We were halfway through recording when I came up with the idea, but I was worried it was a bit too far off and depressing for what we were trying to do. Most of the vocals I sung in one take, too. It's in a pretty high

register for me, so I just blasted it out one night after dinner. That's, like, 90 per cent of what's on the final track."

8. ALL THE SMALL THINGS

"Tom wanted to write something in the vein of the Ramones. In fact, I think early demos of this were called 'Ramones-style Song'! My other memory is that when we shot the video for it, I was telling the director, 'This isn't funny, I don't think people are going to like this, I feel like we're doing something really not cool...' And it turned out to be probably our best-known video of all time!"

9. THE PARTY SONG

"This came about after the exact event I describe in the song. I got invited to a party by a bunch of friends but ended up just sitting there, not feeling a part of it at all, realising I'd much rather be sitting around my house than surrounded by all these people. I was there for 45 minutes and then went home and wrote that song!"

10. MUTT

"Mutt was a song we actually initially started writing just after *Dude Ranch* and had been kicking around in our minds for a while. I think it was the first track that Travis ever played on!"

11. WENDY CLEAR

"I was really into boating and had this boat I'd take my friends out on called Wendy. When you're on the radio and you're done speaking, you say your vessel's name and then 'clear', so it was like the end of a transmission. So, yup, it's a song about my boat!"

12. ANTHEM

"I think it's a great song that Tom wrote and one that really sums up what the record as a whole is about – lots of youthful angst, energy and suburban unrest."

"IN 1999, EVERYONE WAS READY FOR OUR SENSE OF HUMOUR"

MARK HOPPUS

1999: The Year The Tom, Mark And Travis Show Broke

Head to Kerrang.com now as we continue the debate over pop-punk's greatest-ever album – and unveil the finest pop-punk videos, too!

INTERVIEW

SECRETS OF THE SOULS



IN LAST WEEK'S K!, **BRUCE DICKINSON** OPENED UP TO JAMES McMAHON ABOUT HIS BATTLE WITH CANCER. NOW, IN PART TWO OF OUR EXCLUSIVE INTERVIEW, HE TAKES US DEEP INSIDE **IRON MAIDEN'S THE BOOK OF SOULS...**

If you joined us for last week's instalment of 'Sitting In The Clubhouse Of A West London Aviation Club With Iron Maiden's Bruce Dickinson While He Eats Cake And Puts The World To Rights', you will have heard about our man's extraordinary battle with cancer. If you didn't, you really should look into getting a Kerrang! subscription. They're really very good value and you won't miss a single issue.

Yet on the overcast day when Kerrang! met Bruce last month, wherein he let us in on his life-or-death duel with squamous cell carcinoma, when we weren't larking around in and around his collection of classic aeroplanes (Bruce, at one point, dropping his 'classic' Nokia, held together by sticky tape. "I don't like those smartphones..." he snorts), he was lifting the lid on the secrets that Maiden's new album, *The Book Of Souls*, contains. And they are plentiful. And in many ways, just as extraordinary.

See, this, the metal titans' 16th album and their first in five years, is a completely new kind of Iron Maiden record. It's their first studio double album. It's their first to feature songs by the singer bookending the record. It's the first to feature Bruce playing piano. And there are more firsts that Bruce will go on to reveal. It's a record that suggests that, yes, you can teach an old dog new tricks, and more so, that for the band that have ruled heavy music for 40 years, the future is an open road.

You join us in said clubhouse, Bruce in shorts, shirt

and walking boots, the faint splutter of an aeroplane somewhere in the distance, our man supping a large cup of coffee.

Stand back and pay attention, as we open *The Book Of Souls*...

**"I ACTUALLY
WROTE IF ETERNITY
SHOULD FAIL FOR
MY SOLO ALBUM"**

BRUCE DICKINSON

Bruce, let's start at the beginning, and the record's opening number; one of your songs, *If Eternity Should Fail*...

"Well, the opening song was actually completely demoed for my solo album..."

Really?

"Yeah!" says Bruce. "The demo was done and

the band just copied what Roy [Z, long-time Bruce collaborator] and I did in his bedroom. In fact, the little keyboard bit at the beginning is me in Roy's bedroom..."

So, tell us about how that song became a contender for an Iron Maiden song, rather than a Bruce Dickinson song...

"Well, last summer, Maiden were doing some gigs, and me and Steve [Harris, bassist], we were chatting, and Steve said, 'I'm working on this thing, called, uh, *The Book Of Souls*, what d'ya think of it, good title?' And I went, 'Yeah, yeah.' He said, 'Mayan,' and I went, 'Concept album?' and he went, 'No, no, just that one song.' Then he said, 'But you know, it'll be good for the cover artwork.' I went, 'Oh yeah, shamanic Eddie! I like that!' He said, 'You'll do a lot with that - that'll be interesting.' And then I said, 'Well, I've got some things. I've got, like, six songs I demoed with Roy. Give them a listen, see if there's anything you like...' See, my solo album was going to be called *If Eternity Should Fail*..."

Then what happened?

"So, you know, he listened to these demos, and he went, 'Oh my god, that first track, and the second one as well!' But the second one, unfortunately, was a co-write with Roy, so I had to tell him he couldn't have that, but he could have *If Eternity Should Fail*. Steve went, 'Oh, that's brilliant - it needs to be the opening track on the album.' I went, 'Yeah? Okay.' And there you go."

Was it hard giving away such a strong song? You

PHOTOS: DAMMY NORTH, ANDREW TIMMS

Bruce onstage at the LA Shoreline
Amphitheatre, August 2012



must have thought, 'This will affect the strength of my next solo album...'

"Yeah, but you know, I was only halfway through doing bits and bobs to it anyway, and if I do my solo album, I can always rerecord it. Because, for the solo album, I was thinking about having a storyline and doing a concept album and everything else, and the spoken word at the end of the song is actually the beginning of the storyline the album would take on. Hence, you know, I am Necropolis and I'm formed of the dead.' And so I said to Steve, 'What do you want to do about the spoken word bit at the end? It's a bit of a non sequitur. I mean, it starts talking about souls and my two sons and blah blah blah. And then that's the last you hear of it on the rest of the record...' I went, 'Won't people think that's a bit strange?' And he said, 'Uh, nah, it talks about a lot of souls.' And I went, 'Yeah, it does, yeah...'

"And of course it's in drop D tuning," continues Bruce, "which we've never done. So, it's the first Maiden song in drop D."

Fifteen years after every metal band went drop D! "Yeah, exactly, and even then I mean Adrian's

[Smith, guitarist] a big fan of it, you know, of drop D. And he's always been sort of doing it, and everyone's sort of gone, [groaning noise] 'Drop D, it's a bit of a gimmick,' and I'm like, 'Well, that's like saying automatic cars are a bit of a gimmick! But you know, 'cause everybody loved the song, I said, 'Well, off we go with it, have a go at learning it,' and there was like, 'Ooh, it's in drop D,' and I was like, 'Yeah, it is,' and people said, 'Let's try it in A, let's try it in normal tuning.' And it just sounded not nearly as heavy. And they went, 'Oh, it doesn't sound as heavy.' I went, 'Drop D,' and they went, [groaning], 'Ooh, alright.' And then it has the unintended consequence that if you start the set with it, during the spoken word bit you can tune up..."

Bruce laughs, uproariously.

Okay, now let's talk about the closing song, your 18-minute opus and tale of the doomed 1930 British Imperial Airship, the R101, Empire Of The Clouds...

"Well, with Empire, I was still writing it up 'til two-thirds, three-quarters of the way through the album. When I finally got it all in bits and played it all to Steve, he went, 'Oh yeah, great!' Kevin [Shirley, producer] had warned me not to rush finishing it because he thought it could be quite special. And Nicko [McBrain, drummer] was really enthusiastic about it. He helped me out with a lot of percussion things that made quite a difference in some of the things I wrote. At the end of the song I went, 'What have you got that'd make a sound like a crashing airship, crunching metal and twisting and girders?' and he went, 'Oh! A bowed

gong!' I went, 'What the hell is a bowed gong?!' And he went, 'It's a violin bow that's on the back edge of an orchestral gong and it sounds like a metallic version of nails on a blackboard.' It's just this horrible sound, you know, and I thought, 'Oh yeah, that's it!'"

And you play the piano part, too...

"Well, I ran into one of the live rooms and there was a Steinway piano there and I started going 'diddly-diddly-diddly-diddly' and then said to Nicko, 'You go 'BANG! BANG!' over big apocalyptic chords.' I went, 'That sounds the end of the airship to me...'"

Do you rate yourself as a piano player?

Bruce laughs.

"Let me tell you how I got the piano I wrote Empire on..." he says, grinning. "So, I'm at some charity do, getting a free feed. It's a Jamie Oliver thing,

— things like which piano keys to press next — and he wrote all his stuff like that. Oliver, all the musicals, everything. So, I started writing like that and I thought, 'Oh, I love this, this is great, I've never done anything like this before.'"

Bruce sips his coffee.

"I'm still writing on piano now. I've got three or four things I'm working on now and I'm loving it. The old fingers still have it, you know!"

Let's talk about the rest of the album. What songs, other than your own, do you really like?

"You wanna know my favourite on there? It's Tears Of A Clown. Again, it's a bit different for us — mid-tempo, and it doesn't ever get out of that groove, you know? It just sits in a groove the whole time, which is cool. It's got some great words. When I sang it, you know, Steve's words and tune, I went, 'What's this about?' Steve said, 'It's about Robin Williams,' and that floored me..."

You found that out after you'd sung it?

"Yeah," says Bruce. "And, in a way, I'm glad I didn't know beforehand. I was just sort of reacting to the words, I was animating the words..."

Robin Williams, and by that measure, depression, feels quite an unlikely source material for Maiden...

"Well, it is! I mean, that's why I was like, 'Woooh, bloody hell, yeah...'"

Do you think the passing of Robin Williams affected Steve?

"I think it did, yeah. I mean, clearly it did, writing a track about it, you know. It came right out of left-field, and the lyrics in the song are so personal and emotional and really near the bone. I think it's something completely new for Steve. And really good. I mean, his lyrics are getting a lot more poetic, you know..."

Rewind a few years, and there was talk of Maiden winding down. That doesn't seem on the agenda at all now. Can you see an end point?

"Ah, mate, well I hope not. I mean, as far as I'm concerned, you just try and stop me in terms of getting out and touring. I mean, we're gonna tour this record next year, and you know with any luck, we might finish up with some more stuff the year after..."

Bruce grins, downs his coffee.

"What then? Let's do another! I mean, why stop?"

"STEVE'S LYRICS ARE A LOT MORE POETIC"

BRUCE DICKINSON

I'm thinking, 'Right, then, I'd better buy something from the raffle or put some money in the pot.' So, it's a silent auction, it's a posh do with all these iPads at the table, you know, and I looked and it was the usual sort of bollocks — 'Win a weekend facial at some place in the Cotswolds,' or whatever. And then it was, like, 'Yamaha electric piano.' It was only a little thing, about the size of your windowsill, really. And I thought, 'Oh, that's quite handy, I haven't got a little keyboard at home, I could tootle about on that, it's got speakers built into it, it's portable.' And it said 'Signed by Jamie Cullum' and I thought, 'Oh, I might learn a thing or two, then.' So, I bid for it and I won it. I walked out of this dinner with a 4ft cardboard box under my arm. I took it home, and it sat in the box for six months, then I thought, 'I better plug it in and see what happens.' So, I plugged it in and started tootling about, and I remember seeing a documentary on [legendary songwriter] Lionel Bart, and he couldn't play piano, so he used to stick Post-It notes all over it. He'd write his songs and he'd just put Post-It notes everywhere

BUILDING AN EMPIRE

BRUCE DICKINSON EXPLAINS THE INSPIRATION FOR IRON MAIDEN'S MOST AMBITIOUS SONG EVER, EMPIRE OF THE CLOUDS

"The song is about the last day of Her Majesty's airship R101. It was the biggest aircraft ever built, anywhere, at any time [the *Stratolaunch* in 2016 may see to that — *Aviation Ed*]. And it crashed on its maiden voyage.

It was a national disaster, surpassing even the Titanic. In fact, you could have fit the Titanic inside it. All this happened in 1930, before the Hindenburg Disaster, 48 people died on

it, including the Secretary Of State For Air, the Minister Of Transport, royalty... you know, VIPs.

"If you can imagine the Concorde and the QE2 combined, that was how much of a big deal the thing was. Every major newspaper, journal, everything was there for the launch, and one guy asked, 'It's the maiden flight, aren't you worried that something might go wrong?' The Minister Of Transport said, 'There's only the millionth chance anything

could go wrong.' The last thing they loaded was the red carpet, which put the airship woefully overweight.

"It was way, way overschedule in terms of construction, it had never been tested, and yet because of hubris and imperial ambition, it was decided it would fly to India via Egypt to demonstrate the might of the British Empire. It was going to be part of an armada of aircraft that would connect England with India, Australia with Canada with South Africa — the

empire of powers. Which is also the title of a book about aviation.

I nicked that. It's a great title. And the opening line, 'To ride the storm to an empire in the clouds' — that's a nick, too. *To Ride The Storm* is a 600-page accident investigation of the crash written in the 1960s by an air-accident investigator who did an exhaustive investigation of it and the lead up to it. Originally, the song was going to be called *Ride The Storm*, but I think I made the right choice."



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IRE

WHAT DO YOU DO WHEN YOU BEGIN TO QUESTION EVERYTHING YOU THOUGHT YOU KNEW? IF YOU'RE **WINSTON McCALL** AND **PARKWAY DRIVE**, YOU FORGET WHAT WAS AND EMBRACE WHAT IS TO BE. SAM COARE DIVES BENEATH THE SURFACE TO FIND A FRONTMAN REBORN...

PHOTOS: NEAL WALTERS

Winston McCall lifts his head, aware that someone is watching him. He's backstage at this summer's Download Festival, and out of the corner of his eye, the Parkway Drive frontman can sense movement.

Slowly – very slowly – he turns his head and locks eyes with Kerrang!, as we're wandering around the small tented area behind the K! Signing Tent in which Winston will soon greet hundreds of fans. In a flash, he grins a pearly white Cheshire Cat of a smile, throws us a thumbs-up and beams: "Rock'n'roll!"

The scene is completed by the fact that, at this time, Winston is naked, save for a pair of hugging blue boxer-briefs, his trousers crumpled around his ankles.

As sure as you can be of the sun shining in his native Australia, you can bet that a smile will be imprinted on Winston McCall's face. No-one seems to enjoy being in a band more than he, whether in the studio, on the stage, meeting fans or sat in front of interviewers. Two months after our encounter in Donington, back home, Winston will answer the question of what gets him up

in the morning by smiling. "Life, dude. I've been lucky enough to be in this band and have this amazing journey, that there's no way I'm ever going to wake up and think that life is a bummer."

He has good reason, too. Twelve years fronting Parkway Drive has allowed Winston to clock up more airmiles than he could ever have dreamed of, release increasingly acclaimed albums and develop a live show the envy of bands worldwide. When touring schedules allow, he is able to return home to the sun and surf of Byron Bay, the northeastern Australian coastal paradise he's called home for two decades, and from which he finds peace, solace and inspiration. There, he can enjoy time away from his bandmates with his partner of 15 years, Jess, the "person that understands me most in all this world". "There's not much I work on except for the band and my family," he nods. "I'm not a complicated person in that regard."

Yet to think that this is all Winston McCall is – and Parkway Drive, that most dependable of bands, as Winston will admit, who've blossomed over "four albums that are very similar", never threatening to fix

Winston longed for the day that Byron Bay got decent water pressure for his shower

“ I DIDN'T KNOW IF I HAD
THROAT
CANCER.
I DIDN'T KNOW IF I'D EVER
SING AGAIN”

WINSTON McCALL



The inquest began into who left the hose on in Parkway's back garden (Clockwise from top left: Jeff Ling, Luke Kilpatrick, Ben Gordon, Jia O'Connor and Winston McCall)

what wasn't broken – would be to do him, and them, a disservice. Because the past two years have been a transformative period, for frontman and band. And now, they're out to show the world who they really are – and what they're truly capable of...

Winston McCall was barely seven years old the first time he experienced the power of a mass protest. "My parents are quite hippyish, and were protesting against the nuclear warships coming into Sydney, at a time when Australia was nuclear-free," he recalls. Then, with a laugh: "I didn't have much idea of what was going on, but I was given a big placard to wave around. But it was a massive thing to see, the amount of people who were willing to put their feet down for something."

Twenty-seven years on from that day, Winston found himself in a similar throng of assembled people. Only this time, he wasn't lost in the stampede of feet – he was stood front and centre, thousands of pairs of eyes fixed upon him. It was March 2015, and the proposed West Byron development was threatening to "double the size of our town, without any proper infrastructure", as Winston explains, while also threatening to wipe out a nearby koala habitat. They were going to level the place and put something in place that the whole town had voted against," sighs Winston. "The protest shut down the main street, and it was very humbling, being asked to represent people in that way. It was also very daunting. It's strange: I'm a performer; I get onstage and I perform, and what I do is rehearsed. This was such a human thing, such a personal thing. I kept looking over my shoulder for the cops, expecting to be arrested at any moment. And that would have been the end of our touring career; if I'd gotten a criminal record. But it had to be done."

"When you see something like that in motion, you begin to think that maybe there's more to this than just singing a song about something you're pissed off about," he continues. "Maybe you can really plant an idea in people's minds that there are other people in the world that feel this way, and if we all get together, we can make a difference. And I couldn't let down all those people who were willing to stand behind me and my voice."

That Winston had a voice at all was something that, for the longest 10 seconds of his life at least, he had recently feared he might never have again. A 2013 visit to the doctor's – on advice of an exasperated sound man who, for months prior, had urged the frontman to seek answers for his ever-increasing reliance on the sound desk to mask his ailing vocal power – had Winston worrying his career was over:

"I booked it in, and I was sitting in the chair, and the doctor put a camera down my throat." Winston winces at the memory. "The doctor told me to sit there, and he'd be back in a moment. I literally started counting down from 10, and a lot goes through your mind."

Ten... nine... eight...

"I didn't know if I was ever going to sing again."

Seven... six... five...

"I didn't know if I had nodules that were too far gone to operate on."

Four... three... two...

"I didn't know if I had throat cancer."

And then... the all-clear:

"Suddenly I'm in this chair, with a camera down

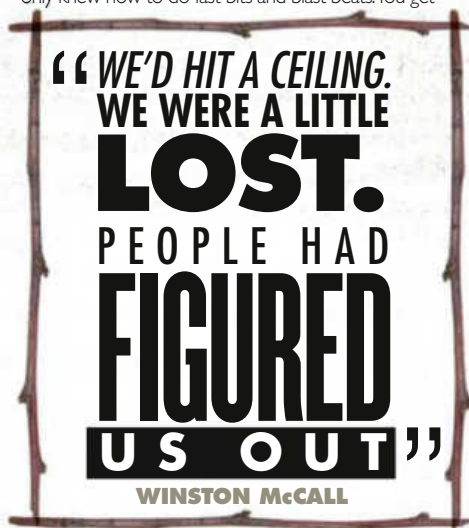
my throat still, with my arms in the air going (*makes celebratory gesture*)," he heartily laughs.

Professional vocal coaching was booked shortly after; "opening the door" for Winston to learn "how to control my voice, where it's not just gear 10 or gear zero". Gradually, potential Winston never knew he had was unlocked. Motivated by a desire to have the "more global" lyrics that he'd found himself penning in order to connect on a deeper level with Parkway Drive fans, Winston returned to his bandmates with his mind opened to possibilities. In Jeff Ling (guitar), Luke Kilpatrick (guitar), Ben Gordon (drums) and Jia 'Pie' O'Connor (bass), he found friends receptive to change.

"We'd done four records of straight-up metalcore, and we had to figure out what the hell we wanted to do," Winston begins. "We've always been entertained and challenged by what we've written, but it had gotten quite safe. We'd hit a ceiling. We were a little lost. People had figured us out."

Did that concern you?

"Well, I totally understood it. We were a band that only knew how to do fast bits and blast beats. You get



yourself into a position where you get stuck in a formula. Your ego begins to tell you that you know how to do this shit. But we always knew we were capable of more, that we had the desire to do more. It just took a bit of ego-slaying to come to the realisation that we didn't know everything about music, and maybe we weren't the geniuses everyone told us we were."

Winston laughs and recalls one conversation where his band were compared to AC/DC and Motörhead. "They told me, 'You know exactly what you're going to get with Parkway!'" he laughs, without finding it funny.

The result of that searching of souls, breaking of blueprints and tearing up of templates would be the band's imminently released new album, *Ire*. It is, Winston is keen to correctly point out, still unmistakably Parkway Drive. The bounce, energy and spine of old remains. Riffs still take centre stage, breakdowns continue to be afforded the spotlight. It is, to take it at face value, still an album designed with the fun of a live show in mind. But it is also a maturing sound, the product of a melting pot of influences as diverse as Metallica and Nick Cave, where

melody stops becoming an afterthought and nuance is embraced rather than treated with contempt.

The gamble isn't lost on Winston. "When it comes to a point when you get that snap saying, 'Do you wanna keep doing this?' you have to make a choice," he admits. "This was really the first time we felt we could take a few risks without fearing that we were putting a bullet in the head of the band."

Most noticeable of all, however, is the result of Winston's yearlong vocal coaching.

"Friends have always said to me, 'Love Parkway's music, can't understand a single fucking thing you're saying,'" Winston jokes. "My vocals were becoming white noise. Why sing about these topics that matter so much to me when the anger gets lost because it's one level of intensity the whole time?" As a result, there's now a range and depth to his performance, relying on clinical incision rather than a bludgeoning battering to deliver messages of environmental, political and social revolution.

"It's like that dog you walk past every single day, and the first time it barks at you, you're scared 'cause you think it might attack you, but the more you walk past it, the more you learn to tune it out," Winston says. "I had to learn that less was more."

Every revolution, though, requires a leader. And perhaps the biggest change in Parkway Drive's growth comes in the shape of its frontman.

The 34-year-old now finds himself "very comfortable in my own skin", a confidence he ascribes to both his experiences at the West Byron rally, as well as the unshakable faith put in him by Jess, whom Winston married in 2013 after over a decade together. Album closer *A Deathless Song* – which Winston labels one of his greatest-ever successes, indicative of Parkway's growing creative muscles – was penned in her honour.

"Marriage was a massive thing for me," he admits.

"That was a massive shift in the person that I am, realising there's more to life than me just pushing for my goals. All of a sudden it was about making sure her goals work."

Separation from her, and from the oceans he so loves ("It's my coping method; the person who steps out of the water is very different from the man who went into it"), is the only thing he admits to stressing him out. "That saying, 'Absence makes the heart grow fonder,' is very true but, at the same time, it's the biggest killer," he reasons. "Being in this band, which I love so much, is the thing that kills so much about other things I love. It gives us the life we have, but it takes a massive toll."

He describes an article he read about the growing commonality of mental-health issues in musicians. "I can completely understand why," he nods. "I've a pretty good grasp on my mental health, but this is fucking stressful, on a physical, emotional and psychological level. I'm not someone who has massive outbursts, but my brain starts to unwind in ways that aren't very pleasant for me or the people around me if I don't get that balance."

"But it is," he smiles, "something I'm now getting right."

Ire is proof that Parkway Drive are, too. Getting caught with their trousers down won't be happening again any time soon.

IRE IS OUT ON SEPTEMBER 25 VIA EPITAPH. PARKWAY DRIVE TOUR THE UK IN JANUARY 2016 – SEE THE GIG GUIDE



BUILD YOUR OWN EVOLUTION

WINSTON EXPLAINS HOW PARKWAY DRIVE REINVENTED THEIR OWN RULEBOOK ON NEW ALBUM *IRE*

QUESTION EVERYTHING

"What do you do when you're a band, that you don't want to sacrifice the identity of, but, at the same time, you want to progress in a way you've never done before? We went through that whole change and had to figure out where to go and how to focus the different aspects of the band."



DON'T SETTLE

"When we were writing songs in the past, we'd settle with, 'Yep, that's as good as it's going to be, that's a Parkway Drive song, let's move on to the next one.' This time around, songs were getting rewritten, like, 60 times. Some of the first bits of music we had were the last bits to get finished, over maybe two years later."



REMEMBER YOUR STRENGTHS

"Very early on, we figured that if you're playing blast beats the whole time, if there's an actual guitar you want to hear, then it gets lost. We had to play less at a lot of points. Switching those elements around allowed us to have a different sound while still using those same elements we love about the band."



INTERVIEW

DREAMS COME TRUE

ONLY RIVALS ARE MAKING THEIR ROCK'N'ROLL FANTASY A REALITY. FRONTMAN **STEPHEN ARKINS** TELLS JAMES HICKIE HOW THEY'RE DOING IT, WITH A LITTLE HELP FROM SOME FAMOUS FRIENDS...

PHOTOS: CARRIE DAVENPORT

Stephen Arkins was a dreamer: Sat in his bedroom in the Irish town of Dunshaughlin, County Meath, he'd look up at the posters of his musical heroes adorning the walls and dare to think big; of emulating the enormity of blink-182, the tunes of Finch and the energy of New Found Glory. There, he would pore over the pages of Kerrang!, thumb CD sleeves and imagine what a life of rock stardom would be like.

For the young Stephen, it was little more than a flight of fancy. Now, it is the pinch-yourself reality of the Only Rivals frontman.

The band's forthcoming debut album, *Life Is Perfect*, may be sarcastically titled, but, a decade on, the quartet are well on the road to the big time. Not that you'd be able to tell from the look of Stephen today, though. To be polite, he looks like he's seen better mornings. And he's got good reason to. The previous night, Only Rivals performed a triumphant set supporting their heroes, New Found Glory, after which the band and their mates sat up all night doing some well-deserved celebrating. Thankfully, he's stopped off for a restorative Greggs on the way to meet Kerrang! today, which has proved enough to put a twinkle back behind his still-unbelieving eyes.

"We got a call last year and were told, 'There's this small tour we have next year; if you want to do it?'" he begins. "I said, 'Sweet, who is it?' The caller joked that it was this small band that we wouldn't have heard of." Stephen speaks with the enthusiasm of a man who's literally just been given the news. "When we found out it was New Found Glory, we were speechless. We went from covering All Downhill From Here to getting to see them for something like 16 days in a row."

If you were to visit Dunshaughlin, you'd find, says Stephen, "a couple of pubs, a few shops and a post office". It's your classic small town, where small things soon become big matters. And in this case, that was, somewhat suitably, blink-182's *All The Small Things*.

"I remember hearing it on some chart show on TV," Stephen recalls. "I was just staring at it, thinking, 'I have never heard music like this before.' It was very simple. It looked like anyone could pick up a guitar and play that kind of music. They were three friends just making each

other laugh. Who wouldn't want to do that for a living?"

Quite. And so that's what now-27-year-old Stephen did, recruiting school mates Sean Reid (bass) and Jason McTernan (guitar), who shared his musical loves.

"There was nothing to do in Dunshaughlin but play music," Stephen shrugs. "Everyone my age started bands together; it was just the thing that you did. My dad did the same thing when he was younger. But I wouldn't call it a 'scene' – there were about 10 of us!"

His band, Home Star Runner, lasted four years before going their separate ways – with Sean heading off to college, Jason to Australia and a disgruntled Stephen to a job in a petrol station.

You've got the radio in said petrol station to thank for

“WE WENT FROM COVERING NEW FOUND GLORY AS KIDS TO TOURING WITH THEM”

• STEPHEN ARKINS •

the fact Only Rivals are with us today. One day, Stephen noticed that Kodaline, a band from nearby Swords whose bassist, Jason Boland, had been part of the area's community of bands, were getting considerable airplay. Stephen was more than a little envious that his peers were living the life he had foreseen for himself.

"It used to make me sick," he sighs. "I mean, I was really happy for them, but I was also asking myself: 'How did I end up here?'"

Thankfully, his frustration was short-lived. Jason McTernan was soon back in touch. He had returned to Ireland and Sean had finished college. And so the immortal words were uttered: "Let's just do it again."

"If I didn't do it, I was going to explode – I had to!" Stephen recalls, the fire in his belly flashing in his eyes.

A new start called for a new name. Admittedly there were a few unsuccessful candidates (including Pet Names, Swim Fort, Chaser and Cautioner) before Only Rivals was unanimously agreed upon. And while things didn't always go swimmingly – they wrote off their van on their first tour, resulting in £1,600 of damage – within six months, the band joined Tonight Alive supporting pop-punk megastars All Time Low.

"The first night was at London's Brixton Academy, and we were just like, 'Oh shit – how did this happen?'" Stephen chuckles. "All Time Low's live show was amazing. They made us want to up our game and be better. If we want to compete with this, we have to be as good as that."

Self-critiquing runs through everything Only Rivals do. "When we recorded [single] *Borders* two years ago, we didn't know what we were doing," is Stephen's open admission about Only Rival's journey through the studio. "Then when it got all this attention, we suddenly thought, 'Maybe we're onto something...'"

It's a feeling they've capitalised on with the excellent *Life Is Perfect*. And while, in reality, life might not be quite that – Stephen looks genuinely glum when describing how he misses his girlfriend when he's on tour – he realises that the hardships are par for the course on the way to something bigger; to making his youthful aspirations a reality, and Only Rivals the poster stars of a new generation of aspiring rockstars.

LIFE IS PERFECT IS RELEASED ON SEPTEMBER 18



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STEPHEN'S THREE FAVOURITE BRUSHES
WITH ROCK SUPERSTARS...

ALL TIME LOW

"Incredibly, this was only our second tour. They are the nicest guys. On the tour with them and Tonight Alive, All Time Low couldn't have treated us better – it's the model for how big bands should behave and treat their

support bands. We did talk to them a lot, and it was very inspiring – but we also tried to play it a bit cool. They didn't give us advice, which is cool because they treated us as equals."

NEW FOUND GLORY

"I saw them soundcheck the Goo Goo Dolls song Iris while Jordan [Pundik, NFG vocals] was wearing an Only Rivals T-shirt. So, I got to see one of my favourite bands cover one of my favourite songs and the singer is wearing my band's T-shirt. They say you shouldn't meet your heroes, but those guys were just perfect gentlemen."

FINCH

"What It Is To Burn is an album that inspired me so much, and a lot of other people, too – that's why Finch are still touring it now! I remember seeing the video for Letters To You on Kerrang! TV. Fast forward a few years and we're supporting them on their UK tour, including a show at London's KOKO. You couldn't make it up!"

Stephen in his childhood bedroom at his parents' house. Stack of mouldy dinner plates out of shot

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JANUARY 2016

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TUE	19	ABERDEEN BEACH BALLROOM
WED	20	GLASGOW BARROWLAND
THU	21	NEWCASTLE O2 ACADEMY
FRI	22	LEEDS BECKETT UNIVERSITY
SUN	24	MANCHESTER ACADEMY 2
MON	25	BIRMINGHAM INSTITUTE
TUE	26	CARDIFF Y PLAS
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RATINGS

KKKKK = CLASSIC
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 K = POOR

FOO FIGHTERS

PLUS: IGGY POP, ROYAL BLOOD
 NATIONAL BOWL, MILTON KEYNES.

05.09.15

KKKKK

DAVE'S LEG IS BROKEN, BUT HIS ABILITY TO DELIVER A FAN-FOO-KING-TASTIC SHOW MOST CERTAINLY ISN'T

WORDS: JAMES HICKIE PHOTOS: TONY WOOLLISCROFT



DAVE GROHL is the king. Even if you were to discount the fact that he was in Nirvana. Or that he's released eight excellent albums as the leader of Foo

Fighters and earned the title of The Nicest Guy in Rock. Or that, more recently, he's championed America's unsung musical heroes via his Sonic Highways series and invited tearful fans to share the stage with him. Even without all that, tonight, in front of 60-odd thousand people, Dave is The King Of Rock. He's a modest monarch, though, having to suffer a well-publicised broken leg in order to finally (literally) claim his throne; one he explains that was conceived "lying in [London hotel] Grosvenor House, taking OxyContin", as his original design sketch flashes up on the mighty screens tonight.

So, if Dave is the one true king and his bandmates the Grohlurian Knights, that makes Royal Blood – as their name suggests – the young pretenders, and Iggy Pop the aged soothsayer – albeit one who has consumed a good few harmful potions in his time. The former arrive onstage to the strains of Jay-Z's 99 Problems, and while the Brighton duo



Iggy Pop took his invisible weights everywhere

Dave's delayed reaction to his broken leg hit at a most inconvenient time

Mike Kerr remained blissfully unaware of the tiger lurking behind his bass

We're seeing double here... FOUR Dave Grohls!

may have their share, knocking out fuzzy, stadium-sized grooves sure ain't one – as a thunderous Come On Over attests, filling the Bowl to the brim with riffs. Not to be outdone, Iggy Pop unleashes a quartet of undisputed classics (No Fun, I Wanna Be Your Dog, The Passenger and Lust For Life) in quick succession, although the climactic Mass Production proves too dark for mass consumption.

If there's anything wrong with the Fools' set it's that, as Dave suggests, they've got "too many fuckin' songs". Opening with Everlong – arguably their most famous – is an indication that nothing is off-limits tonight, including the sight of Dave taking to his feet for a boogie during Monkey Wrench. And if you think having a rich back catalogue means they scrimp on the characteristic nods to the genre's glorious past, you'd be wrong. There are snatches of Van Halen here (Eruption, I'm The One) and Sex Pistols there (God Save The Queen), before the unveiling of a "super-duper-group" featuring Led Zeppelin's John Paul Jones and Roger Taylor from Queen (the first band to ever play at Milton Keynes Bowl, fact fans) playing the latter's hit, Under Pressure.

Another band attempting such an everything-including-the-kitchen-sink display might be deemed try-hards. But with Foo Fighters it just feels right. They're a band that love music and, more importantly, their fans. Given Dave's injury and the cancellation of their stadium tour, they felt they owed British fans the biggest gig possible. And, in delivering it, they've produced the crowning glory of their achievements.

FAN SHOUT!



CHARLIE SUFFOLK

"That was amazing! I'm a huge Foo Fighters fan; I've loved them since 2005 but haven't had the chance to see them before. Breakout is my favourite song!"



CHLOE CAMBRIDGE

"I've wanted to see them for years – they've got so many amazing songs. If I could sign the cast on his leg, I'd definitely write: 'I love you.' Royal Blood were good, too, but I'm not really into Iggy Pop."



JAMES SURREY

"That was fantastic! I saw them at Wembley back in 2009, so I knew to expect an awesome show. We were out for a few beers beforehand, and one of my mates turned up with this Minions outfit, so I thought, 'Why not?'"

Shinoda: Stumped by the 'which is bigger?' optical illusion

FORT MINOR

SCALA, LONDON. 08.09.15

KKKKK

LINKIN PARK MAN PLAYS FIRST UK SOLO SHOW IN 10 YEARS

■ MIKE SHINODA has a wicked smile on his face. He clambors on top of the stage barrier and leans over a muggy crowd, slapping as many open, sweaty palms as he can. Seventy minutes before this, the Linkin Park man hadn't played a UK show under the guise of his hip-hop side-project, Fort Minor, for almost 10 years. And while the excitable hum around the Scala suggests that a larger venue would have been more accommodating for this comeback show, the intention here was always to create something intimate, unique and memorable.

Bursting onstage with the punchy Petrified, Mike – just Mike – volleys across the front of the crowd while his quickfire rap shoots out. Blessed with the ease of a man who's played stadiums most nights for the last decade, there are few hints of rustiness – but,

without any bandmates around him, he's left to create his own momentum. It arrives in a variety of flavours. From the hip-hop bravado of The X-Ecutioners' 'It's Goin' Down', through the searing passion of Castle Of Glass/Kenji mix (belted from on top of a speaker stack), to the mellower psychosis of Devil's Drop, Mike's performance is exhilarating, bold and smart.

The night quickly turns into 'An Evening With Mike Shinoda', as the crowd is guided through campfire retellings of song origins, and the atmosphere becomes cosier than Mike's front room. Big hitters like 'Where'd You Go?' may elicit the loudest sing-songs, but it's moments like the improvised, encore of LP's A Place In My Head (with the crowd filling in for Chester Bennington) that make tonight feel like an uncut gem. Don't leave it so long next time, yeah?

STAR SHOUT! MIKE SHINODA (VOCALS)

HOW IS PLAYING AS FORT MINOR DIFFERENT TO LINKIN PARK?

"The idea is that it's a one-man show; it's just me and the fans. I almost want it to feel like the best version of a club show, but also like it's me just hanging out in your living room with you. And I can't do that with Linkin Park – it's not possible. And also because we've got six guys in the band with six opinions, if we propose the change, six guys might have different feelings. In this

scenario, any weird idea I have, I can just do it. Even in the middle of the set, if I just feel like, 'Let's do some weird shit,' I can just do that on the spot."

WHAT DOES THE FUTURE HOLD FOR FORT MINOR, THEN?

"I don't plan to do an album. I don't have a plan to do the next song. But I just know that I opened the door now, and I did it with the intention of keeping that door open. Will there be another song? Almost definitely. Will there be another show? Almost definitely. How soon will it be? I honestly have no fucking idea!"

JIM ADKINS

COTTIER THEATRE, GLASGOW. 03.09.15

KKKK

MOONLIGHTING JIMMY EAT WORLD FRONTMAN CONFIRMS HE'S STILL HUNGRY TO IMPRESS

■ EVEN BY Jim Adkins' admission, tonight's a "roll of the dice" – just him, an acoustic guitar and a single microphone. Still, packed from organ to altar; this stunning, deconsecrated church proves an apt arena for the congregated faithful. And Jimmy's never been one to disappoint. Unplugging all amplification for rousing opener Love Don't Wait, he kindles a sense of thrilling intimacy. But it's Jimmy Eat World's Just Watch The Fireworks that really sparks the atmosphere. Piling on the Arizonan "aw-shucks" charm and ramping up

the soul, there's little lost to the unplugged set-up. And covers as varied as Rihanna's Only Girl (In The World), Cyndi Lauper's classic Girls Just Want To Have Fun and The Everly Brothers' Give Me A Sweetheart glow with more stirring poignancy than they've any right to. Spine-tingling? Turns out you don't need high-voltage when there's electricity in the air:

SAM LAW

BEATSTEAKS

PLUS: SONIC BOOM SIX

KOKO, LONDON. 25.08.15

KKK

GERMAN PUNK ROCKERS CLOWN AROUND AT THEIR 20TH BIRTHDAY BASH

■ GERMAN PUNKS Beatsteaks are the sort of

band who could start a party in an empty room. So, imagine what it's like tonight, when they've packed KOKO to celebrate the 20th year of their career: Before their party starts, however; a lacklustre Sonic Boom Six fail to get their own engines running, but still get a few eager bystanders off their feet. But then Beatsteaks arrive, and the vibe immediately shifts from 'meh' to 'fuck yeah!'. It's not long before frontman Armin Teutoburg-Weiß decides the stage isn't enough for him, and he starts clambering his way through the crowd to open up a "dance-pit". And what party isn't complete without a clown? Tonight he comes in the form of percussionist Thomas Götz, who's donned the face paint. The enormous rush of Hello Joe rushes by on huge guitar licks, while knockout parting shot Atomic Love is like an explosion in a

fun factory. It's all a bit similar; admittedly, but this is a night where the music is the soundtrack to a bloody good laugh. And there's absolutely nothing wrong with that.

JAMES HINGLE

MY MORNING JACKET

02 SHEPHERD'S BUSH EMPIRE, LONDON. 08.09.15

KKKK

THE UNDISPUTED SAVIOURS OF SOUTHERN-FRIED ROCK RETURN TO PUT LONDON IN A TRANCE

■ BACK IN 2003, My Morning Jacket's third album, the 5K-rated *It Still Moves*, had Dave Grohl lauding them as his favourite new band. In the intervening years they've drifted into ever more dreamy, celestial territory – this year's *The Waterfall* really is acupuncture for the ears – but they remain tireless advocates of 'The Rock'n'roll Live Experience'. We're talking different set lists every night, mind-frying psychedelic guitar solos and staggering musicianship. Hell, in 2008 they played a set at Tennessee's Bonnaroo Festival that started at midnight, took in 35 songs and ended at 4am. No wonder American Dad dedicated a whole episode to them in which singer Jim James' voice transports people to a world where they're carried by owls, through space and time. By their own impeccably high standards, tonight's show isn't quite that good – no truly classic MMJ show omits *I'm Amazed*, *Phone Went West* and *Dondante* – but the impeccable playing means it's not far off. Tonight, new songs like *Compound Fracture*, *Get The Point* and an utterly mesmeric *Tropics* (*Erase Traces*) establish themselves as essential set staples. By the closing utterly rapturous run through *One Big Holiday*, My Morning Jacket confirm they're still one of the finest, pure rock'n'roll bands on the planet.

GEORGE GARNER

STAR SHOUT! JOSH McKEOWN (VOCALS)

SO, THIS IS A FREE MINI-FEST. WHAT'S THAT ALL ABOUT?

"I'm not sure, but it's a good set-up. Free shows are never a bad thing. In fact, free anything is never a bad thing. It's even a saying – the best things in life are free. We weren't actually supposed to be playing here tonight, but some of our

friends' bands were playing and it just made sense."

IS THAT TACTIC PAYING OFF?

"Yeah. When we started, we played a show in a snooker hall. They had to move the tables to create space for us to play, and there was literally the promoter and the two other bands there. These days there's always someone who's come back and brought a mate, which is a really good thing!"

PALM READER

PLUS: BAD SIGN, ELEGIES

PRIORY, DONCASTER. 05.09.15

KKKK

WOKING HARDCORE CREW GIVE DONNY A PALMFUL OF RIFFS

WORDS: PAUL TRAVERS PHOTO: ANDY GALLAGHER

■ DOWN IN the murky depths of the underground, there are treasures to be had; inventive bands making noise for the sheer love of it and promoters putting on shows like this free all-dayer. By the time Sheffield's *Elegies* take to the stage it's already been a marathon, but there's no

let-up as they crank out sludgy hardcore grooves peppered with proggy swirls. The members of *Bad Sign*, meanwhile, look like they could get a bear in a headlock, and deliver gigantic riffs set to stun before *Palm Reader* take the already overheated intensity dial and turn it to 11. Frontman Josh McKeown sings like he's vomiting his demons all over the stage while the guitars churn and slash in psychotic fashion. There's a raw feel to it but it's hardly ragged – there's more than a dash of *The Dillinger Escape Plan*'s relentless technicality to the slalom course, as heard in the rhythms and riffs of songs like new single *By The Ground, We're Defined*. As the furious *Smack Hound* drives things to a furious conclusion, you can't help thinking that this is a band deserving a far bigger stage.

ISSUE 1586 SEP 19, 2015

Josh was warned not to offer to carry the really heavy amp



Eddy, how do you keep your sideburns so nice? Mousse!

STAR SHOUT! EDDY BREWERTON (VOCALS / GUITAR)

IS IT HARD TO ADJUST FROM THE BIG FESTIVAL STAGES TO CLUBS?

"It's hard to compare. Leeds and Reading were huge, and we played in front of far more people than we ever thought we would. That said, we love doing these smaller shows, too. We weren't expecting half the numbers that have turned up – it's incredible!"

HOW COME YOU'RE PLAYING THE WHOLE ALBUM IN FULL?

"It's been out a year, so we thought we'd celebrate. It seemed like the right time."

MOOSE BLOOD

PLUS: CREEPER

KASBAH, COVENTRY. 07.09.15

KKK

EMO ROCKERS AND NEW GRAVE PRINCES WIN (MORE) FRIENDS

WORDS: STEVE BEEBEE PHOTO: ANDY GALLAGHER

■ GOOD FRIENDS – that's one thing you need in life. And if you're in a band, strong friendships become more valuable than ever. Thankfully, that's probably the thing that shines brightest on this tour – one that unites two of Britain's most talked about fledgling acts. *Moose Blood* and *Creeper* might have little in common musically, but there's a gang mentality to both, a shared sense of fraternity that isn't lost on this audience. Probably because they're included, too.

Up first, *Creeper*'s Will Gould stalks the front of the stage with purpose, a man with a message and the leader of a band on a mission to spread it. Sadly, this venue's lopsided layout leaves many fans looking at their heroes from a strange side angle – but it doesn't make songs as good as *Lie Awake* sound any less urgent.

Moose Blood face similar issues, and rather than trying to project, they instead invite you to huddle closer, make you feel part of their plan. The experience of recent months has solidified the band's sound – the songs from last year's *I'll Keep You In Mind*, *From Time To Time* debut, played in sequence tonight, all appear sharper-edged than before. A band content to write sometimes soothing songs about very ordinary problems – lending someone a sweater, for example (Bukowski) – they connect in ways that most wouldn't consider. And right now, people are starting to love them for it.

REVIEWS

RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR



CROSSFAITH

XENO (UNFD)

KKKK

JAPANESE ELECTRO-METAL MAVERICKS ALTER THEIR TEMPLATE TO TRIUMPHANT EFFECT



SOMETIMES A blessing can be a curse. Like their soon-to-be tourmates, Skindred – whose frontman, Benji Webbe, pops up for a boisterous cameo on the raucous *Wildfire* – Crossfaith's reputation for formidable live shows has cast an obscuring shadow over the very albums that fuel their performances. Fittingly for a record that frontman Ken Koie has described online as “an intricate story of artificial intelligence meets human desperation”, the Japanese five-piece's output has been the musical equivalent of that most famous of cybernetic organisms, *The Terminator*. The result has so far been crushing, destructive, futuristic-sounding tunes that are hot to the ear live, but a little chilly to the heart on record in the cold light of day.

So, will this, their fourth album, have you proclaiming it a great record in its own right or declaring, ‘I can't wait to hear this live’? Well, like

their heroes The Prodigy, Xeno proves that when it comes to making music of this kind, if done well, the two qualities needn't be mutually exclusive. This is, in part, because the band has prioritised the riffing over the raving – no doubt thanks to the influence of producer Josh Wilbur, a man who has manned the controls for Avenged Sevenfold and Lamb Of God, neither of whom have a single synth in sight. But fear not, the electronics aren't gone altogether (see closer *Astral Heaven* for proof), this is just a step into a riffy new world.

It's a creative choice that has paid dividends, though. The title-track, for example, possesses a propulsive intro that recalls Slipknot's *Surfacing* in all its hateful glory, while *Ghost In The Mirror* (featuring Beartooth's Caleb Shomo) snarls from all sides like you're being hunted by pack animals, and *Tears Fall* ably fills the ‘lighters aloft’ quota. It's a good thing there's such a bounty of big and cohesive tunes to grab on to, because the

album's loose concept of an “escape from, and examination of, reality” is far harder to follow. Admittedly it comes into sharper focus during *Dystopia* – but only because it features the word ‘*Dystopia*’ being shouted a lot. Needless to say, George Orwell has nothing to worry about in the social commentary stakes.

While, ahead of Xeno's release, Ken's online declaration that this album will bring about “a new phase in this music culture” firmly puts the ‘hyper’ in hyperbole, it undoubtedly heralds the start of an exciting new chapter for Crossfaith. A chapter in which they're focusing their efforts on starting a legacy rather than just starting a party. And as the first steps of a new approach go, producing your best album to date isn't bad at all.

DOWNLOAD: Xeno, *Ghost In The Mirror*.

FOR FANS OF: The Prodigy, Skindred.

JAMES HICKIE





"THIS ALBUM IS A REBIRTH FOR THE BAND"

KEN KOIE

THE INSIDER KEN KOIE (VOCALS)

XENO SOUNDS LIKE A MUCH MORE ORGANIC ALBUM THAN YOUR PREVIOUS ONES. WAS THIS INTENTIONAL?
"Yes, that was one of the biggest things we cared about while we were creating this album. We wanted it to sound more organic and hard. Although the most important thing was to still 'be Crossfaith'. I felt that we lost the balance as a band, so we had to make this album a rebirth for us."

THERE'S SOME PRETTY BIG IDEAS GOING ON HERE – IS THIS A CONCEPT ALBUM?

"Lyrically, the songs Xeno and Calm The Storm have the same theme and the same characters. When I was writing for the title-track, I made two characters; one is the guy who wants to end this world 'cause he thinks that this world is fucked up. Maybe that guy is me. The other one is the cyberbrain called Xeno, she wants to know about human beings, how humans love each other, how humans lie to someone or betray someone, how humans

destroy this world. Then she decides to dive into being human. That's the story behind Xeno. So, each song has a concept but, overall, this is not a proper concept album."

WHAT DID WORKING WITH JOSH WILBUR BRING TO THE ALBUM?

"It was amazing. He perfectly fit with us. He always suggested a lot of things but he never forced us to do them. And his passion for making music with the band is fresh! He doesn't drink, he doesn't smoke, but he makes amazing records!"

PERMANENCE

NO DEVOTION

PERMANENCE (COLLECT)

KKKK



EX-LOSTPROPHETS AND THURSDAY MEMBERS RETURN FROM THE SHADOWS IN UNEXPECTEDLY ELECTRONIC STYLE

1 BREAK

As they revealed on p6, the men of No Devotion have been through hell to get here. And, from the off, they seem eager to put the past behind them. On this aptly titled opener, they're a million miles from Lostprophets, with chiming synths and electronic drums. It's a very '80s-sounding bit of darkness.

2 PERMANENT SUNLIGHT

The epic, '80s vibe continues with choppy guitars cribbed straight from U2 and anthem-like sing-alongs galore.

3 EYESHADOW

This Joy Division-ish mood-fest is fuelled by a distorted guitar, but don't expect a mosh part. Throughout the album, the rock takes a back seat to haunting, ethereal emotion.

4 WHY CAN'T I BE WITH YOU?

The velvety darkness pops up again, as Geoff Rickly proves a master of understatement, delivering his lines in breathily restrained fashion.

5 I WANNA BE YOUR GOD

There's a knowing nod to The Stooges' 'I Wanna Be Your Dog' in this opening riff. But the song is more fuzzy dream-pop than any sort of proto-punk howl. Still good, though.

6 DEATH RATTLE

It's an instrumental and relatively sparse, but weirdly this is one of the most effective moments on the entire album.

7 10,000 SUMMERS

'10,000 summers cannot replace what we lost when you went away', croons Geoff amid the sense of loss that permeates the whole album.

8 NIGHT DRIVE

The shiny, post-rock vibes continue. By this point, you'll have digested the non-rock and be floating dreamily on the electro-pop grooves.

9 STAY

If you hadn't guessed, Permanence is not the perkier of albums. Still, this massive single and its huge chorus is like sunshine after a storm.

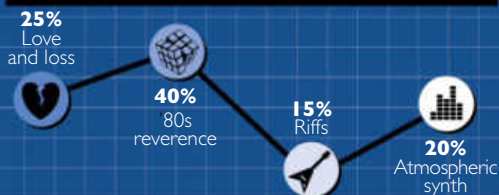
10 ADDITION

A brief dip into droning waters, as Geoff once more sings of love and loss.

11 GRAND CENTRAL

With an off-kilter trip-hop beat and near-whispered vocals, there's a cinematic streak to this closer and, indeed, the album as a whole. Whatever you expected, it probably wasn't this, but Permanence is a brave, bold step into a new beginning. Welcome back, lads.

THIS ALBUM IS MOSTLY MADE UP OF...



QUEEN KWONG

GET A WITNESS (DISSENTION)

KKKK

ONE OF THE COOLEST BANDS ON THE PLANET RELEASE THEIR BRILLIANT DEBUT



■ CARRÉ CALLAWAY, aka her royal majesty The Queen of Kwong, has been making a buzz for a long time now, having first caught Trent Reznor's attention waaaaaay back in

2005. Since then, she's made some killer singles and established a live show that sees her parading through the crowd, but it's *Get A Witness*, QK's overdue debut album, that makes that preliminary buzz deafening. With her guitarist/fiancé, Wes Borland, offering some magnificently disorientating backing here, this is a fuzzy, dark and utterly engaging listen. Sometimes they get loud on Cold Daggers, others they're riding a church organ on a cover of Elvis' Love Me, but Carré's voice (all pained shrieks or sedated whispers) holds it all together. The title-track alone is proof that Queen Kwong have exceeded the hype. Long live this particular Queen.

DOWNLOAD: Get A Witness, **FOR FANS OF:** QOTSA, Melissa Auf der Maur.

GEORGE GARNER

DEVIL CITY ANGELS

DEVIL CITY ANGELS (CENTURY MEDIA)

KKK

GLAM METAL SUPERGROUP PREFER THEIR CHEESE LESS BLUE AND MORE MATURE



■ MANAGING EXPECTATION is the most challenging part of dealing with this lazily named coming together of hair metal veterans. Drummer Rikki Rockett is

renowned for frivolous froth with Poison, while guitarist Tracii Guns not only co-founded Guns N' Roses, but went on to be about as in-your-face as this movement got with L.A. Guns. This album isn't much like those. Sure, Boneyard's chilled groove is undeniably sex-stoked, but this debut is actually a more cultured, classic rock experience – see how the free-wheeling I'm Living and stand-out belter All My People have more of Blackberry Smoke's carefree vibe than GN'R's slash and hack for proof. It's pristine, enjoyable American hard rock, but it could have left deeper bite marks.

DOWNLOAD: All My People. **FOR FANS OF:** Aerosmith, Sixx:A.M..

STEVE BEEBEE

MASAKICHI

HUMMINGBIRD (FIERCE PANDA)

KKKK

LONDON POST-INDIE OUTFIT FLOAT LIKE A BUTTERFLY AND STING LIKE A HONEYBEE



■ MASAKICHI MIGHTN'T rock hard, but, boy, do they rock smart. Think hauntingly melodic post-rock – but wrapped around thumping beats and fuzzy grunge influences. Guitarist Reuben Gotto's time with



LYRIC OF THE WEEK

'The world drowning in its own blood!' rages Slayer frontman Tom Araya on this arse-booting cut from their new *Repentless* album. Dark times, it seems. But does Tom care? Does he 'eck. 'I can't wait to see it all go down', he seethes. Which makes us not want him over for Christmas this year.

BAND: Slayer
SONG: Implode
ALBUM: *Repentless*



SLEEVE OF THE WEEK

If you know Irish thrashers Gama Bomb, you'll know that their favourite thing is dodgy '80s action flicks. But it's taken them five albums of speedy silliness to have the idea of putting themselves in one for the sleeve. We're still not scared of them, but they have just got even funnier.



VIDEO OF THE WEEK

IT'S A PLEASURE TO MEET YOU MOTION CITY SOUNDTRACK MCS as animated box-head things. Sod the song, we're sold already.

much-missed Brit hardcore outfit Johnny Truant has very little bearing here, but mesmeric vocalist Hannah Cartwright and Hattie Williams' pumping bass ensure there's still plenty to get your teeth into. Named after a character from Haruki Murakami's *After The Quake*, enlisting musicians who've performed with everyone from Killing Joke to Adele, and indulging an Alt.J remix, this London lot do occasionally veer into nauseatingly hip territory. Yet the climactic euphoria of tracks like *Spring* and *Bulletproof* ensure these cool kids more than back up the talk.

DOWNLOAD: *Spring*, Hummingbird. **FOR FANS OF:** Jarboe, Maybeshewill.

SAM LAW

JACUZZI BOYS

HAPPY DAMAGE (MAG MAG)

KKK

BUBBLY CALIFORNIA PUNK QUARTET FIZZ ON PARTY LOVING DEBUT ALBUM



■ FOR SOME, Jacuzzi are the ultimate thing to have at a party. And for some people, Jacuzzi Boys will probably be the ultimate party band. Their riffs are the sort of scruffy

three-chorders that the Ramones would be proud of, while the tunes bleed sunshine as they race by. So garage you should be careful dancing to it lest you trip over a Black & Decker Workmate; the scuzzy, lo-fi buzz of the guitars gives them an endearing, slightly crappy edge that'll appeal to anyone who likes music made by the dorks who didn't get invited to the coolest parties. Like a real Jacuzzi, this is enough of a laugh when you jump in with your mates and start having a lark. Though be sure you're done before the water goes tepid, and you realise it wasn't a great idea in hindsight.

DOWNLOAD: Happy Damage. **FOR FANS OF:** Ramones, The Bronx.

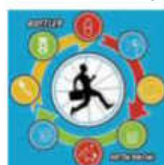
NICK RUSKELL

BOTTLER

ROTTEN ROUTINE (DISCONNECT DISCONNECT)

KKK

LONDON POP-PUNKS DISPLAY THE RIPE AND THE ROTTEN ON DEBUT EP



■ IF YOU'RE going to cynically bill yourself as 'ex-members of bands you never knew', as Bottler have, you better have some tunes to go with the 'tude. Thankfully,

the opening title-track suggests they do – even if it does come complete with the year's most troubling mental image ('Someone is pissing on my fire inside'). They're not all winners, though. The 34 seconds of *Death Wish* Cyclist feels slight, even by EP standards, not to mention the fact that bemoaning bike riders ('You don't own the road') is about as edgy as a tyre. Thankfully, the wordsmithery returns for *Pearls*, which explores the wisdom handed down from an older man to a younger counterpart. On that note, a word to the wise: avoid the climatic cover of The Cure's *Boys Don't Cry* like the plague.

DOWNLOAD: *Pearls*.

FOR FANS OF: Bad Religion, Millencolin.

JAMES HICKIE

HOLLYWOOD VAMPIRES

HOLLYWOOD VAMPIRES (SONY)

KKKK

ALICE COOPER AND JOHNNY DEPP GET THEIR FANGS INTO A BUNCH OF COVERS



■ THE HOLLYWOOD Vampires were a drinking club in the 1970s, formed of rockstars in LA's infamous Rainbow Bar & Grill. All one had to do to gain entry was

out-drink the other members. Naturally, Alice Cooper got in, and spent nights drinking the likes of John Lennon under the table. And now, 40 years after he first joined, Coop's back to raise more hell with a new crew – namely Aerosmith guitarist Joe Perry, Dave Grohl, Paul McCartney and a shitload of others including *Johnny Depp*. Oh, and the intro, *The Last Vampire*, is narrated by the late Sir Christopher Lee. And, true to the spirit of the whole thing, this gang of reprobates actually sound like they're in the middle of doing some serious partying as they rip their way through a clutch of covers, including The Who's *My Generation* (drummer Keith 'the loon' Moon was an original member of Hollywood Vampires and was often seen holding court wearing a dress). Admittedly, these days most of the dudes on here are on the mineral water (most notably the teetotal Coop), but the rock'n'roll spirit is just as potent as the kind you get from a bottle in a sleazy LA watering hole.

DOWNLOAD: *My Generation*.

FOR FANS OF: Alice Cooper, Guns N' Roses, Velvet Revolver.

NICK RUSKELL

IT IS often said that live DVDs are only of any value to folks who were there. And often, it is true. But there are some bands who make shows such a special occasion that it's only right to capture them on whatever the modern equivalent of celluloid is. And coming at it from two very different angles we have two sets of rock legends: Slash and

Aerosmith. Up first, **AEROSMITH ROCKS DONINGTON 2014 (KKKK)** captures all the action from when the bad boys from Boston rocked Donington (well, Download) last year. So, you get another look at the ridiculous Native American headdress Steven Tyler donned while he winked and thrust his way through some of the cheekiest rock





1 PANIC! AT THE DISCO – DEATH OF A BACHELOR
Brendon Urie gave us a peek of this slick groover at Reading. It's smoother than a greased-up Frank Sinatra.

2 ROYAL BLOOD – HOOK, LINE AND SINKER
Royal Blood can turn anything into a song – even a checklist of gear you need for a fishing trip.

3 STATE CHAMPS – ALL YOU ARE IS HISTORY
Get ready for the pop-punk champs' return with this blast of sunshine.

4 BARONESS – CHLORINE & WINE
That's not a nice mix. This thunderous new Baroness tune is far easier to digest, though.

5 EOFFE – GET CAUGHT
Clearly, Eoffe would make crap burglars. Good riffs, however.

STORIES

THE YOUTH TO BECOME (RISE)

KKK

METALCORE MOB FROM DOWN UNDER SPIN SOME NOT-SO-TALL TALES



■ **STORIES' GREATEST** strength is that they really do get the 'less is more' way of doing things. Sure, when the quintet bring the thunder, they do so with all the subtlety of

dropping a small planet on your head, but it's when they get all ethereal on us that they truly excel. Seemingly on a mission to show off how much they love their delay pedals, they layer up gorgeous textures to create something truly atmospheric, while on the likes of Waves Of Me and Shadow Window they are almost impossibly graceful, tugging a big ol' yank on the heartstrings. They might not be fully distinguishable from their forebears just yet, but they are definitely on their way.

DOWNLOAD: Shadow Window.

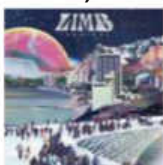
FOR FANS OF: Alexisonfire, Underøath.
DAN SLESSOR

LIMB

TERMINAL (NEW HEAVY SOUNDS)

KKKK

RIFFY LONDON SLUDGERS BRING RIFFS, RIFFS, GROOVES, RIFFS AND RIFFS. AND RIFFS



■ **LONDONERS LIMB** are the sort of band for whom riffs come first, oxygen a distant second. "Tune it down, turn it up!" runs the slogan on their website, and their

enormous, sludgy guitars are in no danger of being impounded by Trading Standards any time soon. The slugging Three Snakes Left is a total riff depository, while the aptly named Down By The Banks sounds like everybody's favourite Philip H. Anslemo-fronted New Orleans Sabbath worshippers if their local body of water was the Thames rather than the Mississippi. And you can just hear how insanely loud it all was while Limb were recording – you can practically feel the grooves shaking from your speakers throughout. So, yeah, tune it down and turn it up. Because the only way to really experience Terminal is when it's so loud you can feel your brain getting dented. Marvellous.

DOWNLOAD: Down By The Banks.

FOR FANS OF: Down, EyeHateGod.
NICK RUSKELL

ever made. On a more intimate tip, **SLASH LIVE AT THE ROXY 25.9.14 (KKKK)** sees the man in the top hat returning to his old Los Angeles boozing haunt for a gig with Myles Kennedy & The Conspirators. As befits such an occasion, Slash is in full-on guitar god mode, ripping through a load of his own cuts (Anastasia),

Velvet Revolver Tunes (Slither) and, of course, Guns N' Roses hits (Sweet Child O' Mine is particularly incendiary here). Of course, it's not as good without someone spilling Jack Daniel's all over you. But both these DVDs manage that rare thing – bringing the energy of the show to your sofa.



WORDS: NICK RUSKELL

Napalm Death

HARMONY CORRUPTION

(EARACHE, 1990)



HOW BIRMINGHAM'S MOST UNCOMPROMISING SONS BECAME THE HEAVIEST, ANGRIEST BAND ON EARTH



THE IDEA, in 1990, that Napalm Death could've grown any nastier, any more ferocious, than they were on 1987's genre-defining Scum must've seemed utterly outlandish. But with new vocalist Mark 'Barney' Greenway and guitarist Mitch Harris linking with already ensconced bass-maniac Shane Embury, not only did third LP Harmony Corruption mark the implementation of the three-quarters of the musical axis that'd define Napalm Death for the best part of the following two-and-a-half decades; it's also quite simply one of the heaviest, angriest metal albums ever made.

Recording in Florida – home of the growing death metal scene – a lot of the wasp's-nest blur of old was replaced by a (slightly) more precise assault. Crucially, though, change didn't come at the cost of the profoundly politicised lyrical fury that's always been the band's calling card. Tracks like Suffer The Children and Circle Of Hypocrisy seethe with a lyrical rage that surpasses even the musical brutality. It's that benchmark – of raging non-acceptance – that ensures Harmony Corruption's classic status. Accordingly, it's been a blueprint for so much of what has made Napalm Death truly essential in the quarter-century since. Not that Barney sees it that way...

WHAT ARE YOUR MEMORIES OF HARMONY CORRUPTION?

MARK 'BARNEY' GREENWAY (VOCALS): "It's a funny old thing, really. When it was first done, I was really unsure about it. But the songs are good. Still, I always feel that it could be better. I get kids coming up to me when I say that and they're like 'What the fuck?!' And it's my album!"

WHY DO YOU THINK IT'S BECOME ONE OF THE MOST INFLUENTIAL

EXTREME METAL ALBUMS EVER?

"There were a few reasons. Death metal was exploding at the time and I think that Napalm got dragged along with that. We did have some people leave us. And we did have a chorus of people shouting 'sell-out' at us. But that was ridiculous. Sell out to what? Selling out by making a different album isn't selling out. Selling your band to a different medium or a different company? That's selling out. We never did that."

DID THE POLITICAL ASPECT OF THE ALBUM CAUSE ANY PROBLEMS?

"Around that time, the whole White Power thing had become a big deal and I remember huge fights. Once, in Allentown, Pennsylvania, with Sick Of It All and Sepultura, we had 300 kids coming and sieg-heiling. That was like a red rag to a bull. There were instruments and everything getting chucked about. It was full-on insanity. An actual riot. I was profoundly antifascist. I always have been. I hate racism. But nowadays my views are a bit more refined. Whereas then if someone said [something racist] to me I'd have instantly attacked them, now if someone said that I'm just like, 'That's up to you, mate, whatever, you can have that view.' But then, if they did something active about it, I'd kick off."

HOW DID THE ALBUM MOST CHANGE YOUR LIFE?

"Well, before Harmony Corruption, the five of us really didn't have a pot to piss in. And though it didn't increase my monetary success, it did sell a lot of albums. It put Napalm Death on the map and we were able to carry it on from there. But it's difficult to fully appreciate it in the sense that I just know in myself it could have been even better. It could've been more in-your-face! I can understand why people like it, though, and why it's important."

WORDS: SAM LAW

"I REMEMBER FIGHTING WITH RACISTS..."

BARNEY GREENWAY



K! LOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!



What's that? You've got an epic shirt? Does it have a gun-toting cat in a Rambo headband riding a unicorn? No? Then get the fuck out of here, and take your non-epic shirt with you, Mr Doesn't Epic.
£21.99 Grindstore.com



As we've seen from The Lost Boys, all vampires look like they're in hair-metal bands. So, this should be pink and sleeveless.
£6.64 Etsy.com



How does Eddie actually listen to Maiden? On headphones with his own face on them. Jared Leto probably does something similar.
More info at Maidenaudio.com



DUDE! Aurora Borealis! On your shirt! Which means it only comes in galactic sizes. Put it on a hot wash to shrink.
£13.50 Plastichead.com



Where do bears keep their teeth? In their mouths. Duh. But the need may arise to carry them in a bag. Problem solved.
£9.99 Impericon.com



"Visit Mordor," they said. "It'll be fun," they said. 'Til you end up lumbered with a ring in a volcano. Should've gone to Wales.
\$25 (£16.26) Threadless.com



Game Of Thrones is sort of like Risk. Think about it: there's a giant map, war, treachery and loads of people shouting unnecessarily strong swearwords at one another. And if you're a fan of all of the above, turn your dining table into Winterfell and start calling your mates bastards when they come over to play this.
£59.99 Forbiddenplanet.com



We're going to wear this for weeks. It'll save us wrecking our voices repeating how awesome Bad Magic is.
€17.99 (£13.08) Nuclearblast.de



Predator guarding your lunch = Never having the "DID YOU TOUCH MY FUCKING SANDWICH?!" talk again. Win.
£13.99 Forbiddenplanet.com



Holy shit! Surfing Jesus! We can't hear him, but we think he's saying, "Look, dad, no board!"
£15.98 Threadless.com



...And once Jesus has finished surfing, he listens to Slayer in Hell. Like a normal person.
£14.99 Emp-online.co.uk



Oh, ROAM, that is good. And a fine tribute to Eastbourne's dangerous hip-hop past.
£14.99 Silverbulletmerch.com



Weirdly, the genius designer of this didn't think to name it 'Shark Side Of The Moon'. For shame, mate...
\$25 (£16.26) Threadless.com



This is an excellent shirt-based tribute to the best time-travelling metal film ever. As you can see, it comes with a free air-guitar. **£9.99 Grindstore.com**



Step aside, folks, Bigfoot Patrol coming through. We've got shampoo, and we're not afraid to use it. **£6.67 Etsy.com**



Tacosaurus was the most fearsome dinosaur of the Delicious Period. He was a spicy-vore [Enough! – Dino Pun-Ed]. **\$25 (£16.26) Threadless.com**



Bring Me The Horizon, not forgetting the traffic cone section of their fanbase here. Disguises juice stains, too. **£14.99 Grindstore.com**



Remember that old bag from Alice In Wonderland? Well, she's not on this new bag. Alice is. And this is from that oft-forgotten chapter of the book where Alice goes for a wild night down the rock club. But you knew that because you can see it here. Duh... **£22.99 Grindstore.com**



Sweet Minor Threat shirt, br... WHOA! They've got Sabbath's heads! How... Wuh... WE'RE SPEECHLESS! **\$25 (£16.26) Wearedinner.com**



Mmmm, Gummi Venus de Milo from The Simpsons badge. PROTIP: do not eat. It's made of metal, not gum. **£4.99 Mikemccabe.bigcartel.com**

STAR WARS

THE FORCE AWAKENS

PATIENCE, PADEWAN. THE FORCE AWAKENS ISN'T OUT 'TIL DECEMBER. BUT THIS KILLER LOOT IS FINALLY OUT NOW!

The Sith have moved with the times. Impractical robes? Nah, mate – a hoodie is far easier to fight in, and it's just as warm. And, obvs, you'll still look cool and dangerous with the hood up. **£31 Plastichead.com**

Move over, R2, BB-8 is our new best droid. Sorry, man, but he's a robo-ball that somehow balances his head on his body. And this remote-control bot is more fun than a stag night in Mos Eisley. **£139.99 Amazon.co.uk**

The loyalty of a Wookiee is like that of a faithful dog – absolute, unbreakable, infinite. And, like a dog, they do huge turds in the garden and shed fur all over the carpet. Still, loyal to the end. **£31 Plastichead.com**



We can get dressed in 12 parsecs. While doing the Kessel Run. While smuggling goods across the galaxy and avoiding Jabba The Hutt and his goons. No, really, we can. **£13.50 Plastichead.com**



For a to-do list, that's a pretty strong first entry. And good on the dark side for prioritising it instead of replying to that fucking email from Barbara in accounts. You can wait, Barbara. **£13.50 Plastichead.com**



Do not get confused. This is a T-shirt. There is no need to try to wear it on your head for protection like a helmet. It won't work. Although it might keep your noggin warm. **£13.50 Plastichead.com**

GIG

DON'T MISS

STATE CHAMPS

THE ALBANY FIVE-PIECE ARE BRINGING ONE OF THE 51 GREATEST POP-PUNK ALBUMS IN THE WORLD BACK TO THE UK... SWEEEEET!



HI, DEREK! YOUR NEW ALBUM ISN'T OUT IN TIME FOR THESE SHOWS – HOW MUCH ARE WE GONNA HEAR FROM AROUND THE WORLD AND BACK?

DEREK DISCANIO (VOCALS): "Well, this tour is kind of a salute and a recap to the cycle of our first album, *The Finer Things*, as well as an introduction to *Around The World And Back*. We'll be filling our set with plenty of old songs, while mixing in the recently released singles from the new record, and then some other surprises which will hopefully give everyone a taste of the *Around The World...* experience."

YOU'RE BEING SUPPORTED BY KNUCKLE PUCK AND ROAM... WHICH BAND ARE MOST LIKELY TO BE CROWNED THE CHAMPS IN A DRINKING COMPETITION?

"Well, ROAM are like our little baby brothers and might not even be old enough to legally drink yet, so we'll leave them out of this. Knuckle Puck, on the other hand, we haven't had too much of a touring past with, but are excited to hang out with them and see how they get down. We play this nerdy but sick role-play game called *Ultimate Werewolf* with our friends on tour a lot."

DO YOU HAVE ANY FUNNY STORIES FROM TOURING WITH ROAM BEFORE?

"We did a European run with them last year. Their singer is a cute little football boy, one of their guitar players likes to rip his shirt off and show off his muscles, and the other guitar player just looks like a bird. We also stole their photographer and aren't giving him back."

"I'LL PROBABLY BE DEAD WHEN I'M 30!"

DEREK DISCANIO

WILL YOU BE GETTING HIM TO PHOTOGRAPH YOU IN FRONT OF ANY LANDMARKS?

"We got all of our cliché tourist things out of the way on our last UK tour. We're probably just gonna hang out, make new friends, chill with old friends, party and gig. The only new landmark I think we will want to see is the Eiffel Tower in Paris. We've never been there before, so it should be chill."

YOU'VE BEEN ON A LOT OF PLANES IN THE LAST YEAR – WHAT'S YOUR AEROPLANE MINIATURE OF CHOICE?

"We're whiskey drinkers. We'll take as many Jamesons that the flight attendants will let us have. Most of the time we're pretty sleepy, so we don't get into much trouble on planes. Does that make us lame?"

LITTLE BIT... WOULD WE FIND ANY MORE ROCKSTAR-LIKE BEHAVIOUR IF WE TRAVELLED ON YOUR BUS FOR A WEEK?

"We really like cheesy '90s and early-'00s pop and R&B music. If you went on the road with us, you would learn to love it and have loud sing-alongs with us or you probably wouldn't fit in. The most damage we do on tour is probably to our own bodies with how we eat. Personally, I hate vegetables and love Taco Bell, so I'll probably be dead when I'm, like, 30. But whatever. No regrets!"

DATES: O2 Academy2 Liverpool September 17, Birmingham Asylum 18, O2 Academy2 Newcastle 19, Glasgow King Tut's 21, Leeds Stylus 22, Manchester Sound Control 23, Nottingham Rescue Rooms 24, London O2 Academy Islington 25, Southampton 1865 26, Kingston Hippodrome October 3. Support: Knuckle Puck, ROAM.

YOUR WEEK!

KERRANG! DAY SEPTEMBER 16

BRISTOL Wolf Alice, Drengé, Made Violent (O2 Academy Bristol)

LONDON Dope Body (Old Blue Last, Shoreditch)

MANCHESTER The Sword (Academy 3)

NOTTINGHAM InMe (Rescue Rooms)

SOUTHAMPTON Between The Buried & Me, Haken (Talking Heads)

ST ALBANS Gnarwolves, Woahnows, Broadway (Horn)

THURSDAY SEPTEMBER 17

BIRMINGHAM Wolf Alice, Drengé (Institute)

BIRMINGHAM InMe (Warehouse)

LIVERPOOL State Champs, Knuckle Puck, ROAM (O2 Academy2 Liverpool)

LONDON Between The Buried & Me, Haken (Electric Ballroom, Camden)

WOLVERHAMPTON The Sword (Slade Rooms)

FRIDAY SEPTEMBER 18

BIRMINGHAM State Champs, Knuckle Puck, ROAM (Asylum)

DUBLIN Danko Jones (Whelan's)

LEEDS Blacklisters (Brudenell Social Club)

LONDON OPM (Borderline)

LONDON InMe (O2 Academy Islington)

LONDON Abbath (Rock Collective, Kentish Town)

LONDON The Sword (Underworld, Camden)

MANCHESTER Between The Buried & Me, Haken (Gorilla)

NEWTON ABBOT Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Jolly Farmer)

SURREY The Damned, UK Subs, Anti-Nowhere League, Penetration (Undercover Festival @ Bisley Pavilion)

SATURDAY SEPTEMBER 19

BELFAST Danko Jones (Limelight)

BRISTOL The Sword (Thekla)

GLASGOW Between The Buried & Me, Haken (Garage)

GLASGOW Wolf Alice, Drengé, Made Violent (O2 ABC Glasgow)

LONDON Stoneghost (Underworld, Camden)

NEWCASTLE State Champs, Knuckle Puck, ROAM (O2 Academy2 Newcastle)

SHEFFIELD Brand New, Basement (O2 Academy Sheffield)

SOUTHEND OPM (Chinnery's)

SURREY The Damned, UK Subs, Anti-Nowhere League, Penetration (Undercover Festival @ Bisley Pavilion)

SWANSEA Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Scene)

SUNDAY SEPTEMBER 20

BRISTOL Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Thekla)

GLASGOW Danko Jones (King Tut's)

LEEDS Between The Buried & Me, Haken (Key Club)

MIDDLESBROUGH Brand New, Basement (Empire)

NORWICH OPM (Owl Sanctuary)

SURREY The Damned, UK Subs, Anti-Nowhere League, Penetration (Undercover Festival @ Bisley Pavilion)

MONDAY SEPTEMBER 21

EDINBURGH Brand New, Basement (Usher Hall)

GLASGOW State Champs, Knuckle Puck, ROAM (King Tut's)

LONDON Venom, Divine Chaos, Vader, Witches (Scala, King's Cross)

NEWCASTLE Wolf Alice, Drengé, Made Violent (University)

ST ALBANS Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Horn)

TUESDAY SEPTEMBER 22

DUBLIN Brand New, Basement (Vicar Street)

EXETER OPM (Cavern)

GLOUCESTER Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Guildhall)

LEEDS State Champs, Knuckle Puck, ROAM (Stylus)

NOTTINGHAM Between The Buried & Me, Haken (Rescue Rooms)

SHEFFIELD Wolf Alice, Drengé, Made Violent (Plug)

WOLVERHAMPTON Danko Jones (Slade Rooms)

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY



ROCKZOMBIES: 25 NU-METAL MANIACS! KERRANG! TV -

SEP 19, 11PM

Pop-punk making you want to do a sick all over these pages? Then tune into K! TV on Saturday for a nu-metal fix in the form of Limp Bizkit, Linkin Park and Korn. Sat Nav set to Mathews Bridge.



SLAVES - SOCKETS (LIVE) YOUTUBE

You've never seen a guerilla gig quite like this one from Slaves. The Kent duo took to the streets of Manchester to play passers-by their awesome track Sockets, as the trains just casually weave past. Who knew you could crowd-surf in the middle of the street?! BRB, we've got some shopping to get...



AC/DC'S BRIAN JOHNSON: ROCK ICON SKY ARTS - ON DEMAND

Ever wanted to know what the inside of the AC/DC frontman's Miami home looks like? Then this is the documentary for you. While it's an interesting insight into Brian Johnson's life, we're a bit annoyed it doesn't show you the inside of his wardrobe or the out-of-date Cravendale in his fridge.

RIDER OF THE WEEK

BAND: Slayer

How to mix things up when you're one of the biggest metal bands in the world: alternate between crunchy and smooth peanut butter



- 1 box of Nature Valley granola bars
- 2 packets of deli meat containing turkey, salami and smoked ham
- 2 deli sliced cheese (Swiss, American, cheddar, gouda)
- 1 very small tray of fresh, sliced tomatoes and lettuce
- 1 small vegetable tray with dip
- 1 tray of cut fruit with fruit dip
- 1 loaf of sliced wheat bread
- 1 small bottle of yellow mustard
- 1 small bottle of mayonnaise
- 1 large bag of BBQ potato chips (Mon, Wed, Fri, Sun)
- 1 large bag of Doritos (Tue, Thurs, Sat)
- 1 bag of Sun Chips (original)
- 1 large can of mixed nuts
- 1 party mix box of pretzels/crackers
- 1 bag of gourmet cookies like Pepperidge Farm or a local, tasty favourite (no Oreos or Chips Ahoy!)
- 1 bag of M&M's candy (Mon, Wed, Fri, Sun)
- 1 bag of M&M's peanut candy (Tue, Thurs, Sat)
- 1 jar of chunky peanut butter (Mon, Wed, Sun), creamy on (Tues, Thurs, Fri, Sat)
- 1 jar of strawberry jam
- 2 small bottles of cranberry juice
- 24 bottles of spring water (Fiji preferred)
- 1 extra-large carton orange juice (no pulp)
- 6 cans of Coke
- 6 bottles of Diet Pepsi or Pepsi Max
- 6 cans of 7-Up, Ginger Ale or Fanta Orange
- 3 cans of Red Bull
- 12 bottles of wheat beer (Erdinger, Hoegaarden)
- 24 bottles of Stella Artois
- 1 litre bottle of Absolut Mandarin (Tues, Thurs, Sat)
- 1 litre of Grey Goose Vodka (Mon, Wed, Fri, Sun)
- 2 x 1 litre bottles of Jägermeister
- 1 750ml bottle of Tres Generaciones premium tequila (Mon, Wed, Fri, Sun)
- 2 bottles of premium red wine
- 1 bottle opener
- 2 wine glasses

MY FIRST GIG

WHO: HUEY LEWIS AND THE NEWS, OUTDOOR CONCERT IN MANCHESTER, NEW HAMPSHIRE, SUMMER 1986

THE DEFEATER FRONTMAN BASED HIS FIRST GIG ON HIS LOVE OF BACK TO THE FUTURE... COOL POINTS X 1,000



DEREK ARCHAMBAULT, DEFEATER

"My first concert was Huey Lewis And The News in the summer of 1986 on the Fore! tour. I was five

years old. Back To The Future had come out the year prior and The Power Of Love was a massive hit in the States.

"I, along with every kid in America, wanted to be as cool as Marty McFly, travelling through time and hanging out with Doc Brown and his dog, Einstein. My parents are both avid music fans and have always gone out of their way to attend live shows. Even while I was in utero, my mother was front row for Todd Rundgren in 1981. They joke to this day that some of my musical abilities stem from him touching her hand during the show.

"The Huey Lewis concert was outdoors

and massive, from what I remember. It was all so much larger than life. The command that they had over the audience was stunning. People were constantly dancing, reacting to every song and shift in mood. At five years old, I knew that I loved music, had my favorite bands figured out - The Clash and Bruce Springsteen among them - but I didn't quite understand the live aspect of it all. After that show, though, I was hooked and my parents took me along whenever possible.

"I have no memory of a merch area, but I know I had a Huey Lewis shirt as a kid, possibly from that show or the local radio station. My dad was a DJ at this time, so there were always new 45s in the house and I learned early on how to care for a record. My deep appreciation and understanding for music is directly related to those early years with my parents. Going to

shows and listening to records at home had a huge impact on me and helped to develop the desire to be in a band myself."





SHEFFIELD

A PLACE BEST KNOWN FOR PRODUCING BRILLIANT METAL BANDS. AND GIRDERS.



EVA SPENCE (VOCALS)
ROLO TOMASSI



HEY, EVA! WHAT WAS THE MUSIC SCENE IN SHEFFIELD LIKE WHEN YOU STARTED OUT?

"It was great! It seemed there were gigs happening weekly from bigger indie-rock shows at the **Leadmill** and **Corporation** to DIY punk shows at **The Cricketers** and smaller, more unusual spaces. I remember attending all-dayers at the **Corp** and hanging out with friends on **Devonshire Green** in between. **The Cricketers Arms** is no longer a functioning venue or pub, but it was somewhere we played a lot when we were coming up."

WHAT'S THE BEST THING ABOUT THE SCENE NOW?

"We've all lived in other cities for a while now, so I'm not the best judge on that. We make it back every year for **Tramlines Festival**, though, which is always a blast."

WHAT ARE THE KEY VENUES IN THE AREA?

"**Corporation** has always been a staple. I spent a lot of time there for aforementioned all-dayers and a lot of international bands would come through. **Leadmill** was the same. I have a lot of good memories of attending shows there and meeting bands when I was younger."

WHAT'S THE BEST GIG YOU'VE EVER SEEN IN SHEFFIELD?

"I saw a lot of early **Bring Me The Horizon** shows at small venues which stand out even more now with what the band went on to do. I remember seeing them support **Johnny Truant** at **Fez Club**, which might have been their third-ever show. Even then you could see they had something special. Otherwise, I distinctly remember seeing **The Dillinger Escape Plan** at **Corp**

in 2004 and getting passed the mic to start **When Good Dogs Do Bad Things**, which has definitely stayed with me!"

WHAT ARE SOME GOOD PLACES FOR NEW BANDS TO BUY EQUIPMENT?

"I still haven't been in myself, but knowing **Dean Rowbotham** who runs it, I guarantee that **Bedford Guitars** would be essential for anyone in the area."

ARE THERE ANY KEY FIGURES IN THE COMMUNITY WHO CAN HELP MAKE OR BREAK BANDS?

"When we were younger, **Iain 'Slomo' Scott** was the in-house promoter at **Corporation** and he put us on some really great bills there with bands like **Daughters** and **Kylesa**. He's no longer there, but I'd recommend trying to get to know whoever is booking for there now! [K! Research Ed: It's **Stuart Turner** who puts on shows for local bands – visit Corporation.org.uk]."

ARE THERE ANY LOCAL RADIO STATIONS OR FANZINES THAT HELP OUT NEW BANDS?

"**Counterfeit** is a descendant of **Sandman**, a magazine that featured us a lot when we started out, so they'd be a good starting point for any local band."

FINALLY, WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN SHEFFIELD?

"Play as much as you can in town and take full advantage of how close **Sheffield** is to **Manchester** and **Leeds**. We played **Leeds** a lot when we were younger, too, because of how close the cities are."



A music venue disguising itself as a drama class



Non-cricket players are also welcome

BOOKING NOW

AGAINST THE CURRENT

London O2 Academy Islington October 7, Glasgow King Tut's 8, Birmingham Asylum 9, Manchester Club Academy 10, Southampton Joiners 11, Cardiff Clwb Ifor Bach 12.

AGNOSTIC FRONT

Bristol Marble Factory October 1, Manchester Academy III 2, London Camden Underworld 3, Support: Old Firm Casuals.

ALICE COOPER

Plymouth Pavilions October 29, Swindon Oasis 30, Support: Michael Monroe.

ALL TIME LOW

Cardiff Arena February 10, 2016, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3 Arena 16.

ASKING ALEXANDRIA

O2 Academy Leicester October 20, O2 Academy Newcastle 21, Lincoln Engine Shed 22, O2 ABC Glasgow 23, Dundee Fat Sam's 24, Aberdeen Garage 25, O2 Academy Sheffield 27, Manchester Ritz 28, Support: Memphis May Fire, August Burns Red, In Hearts Wake.

BABYMETAL

London SSE Arena Wembley April 2, 2016.

BEACH SLANG

Norwich Owl Sanctuary January 19, 2016, Birmingham Rainbow 20, Manchester Star & Garter 21, Glasgow Hug & Pint 22, Newcastle Think Tank? 23, Leeds Brudenell Social Club 24, Nottingham Bodega 26, London Camden Barfly 27, Bristol Exchange 28, Southampton Joiners 29, Brighton Green Door Store 30.

BEARTOOTH

London Camden Electric Ballroom November 24, Bristol Thekla 25, Manchester Academy III 26, Glasgow SWG3 27, O2 Academy 2 Birmingham 28.

BLACKBERRY SMOKE

O2 Academy Birmingham November 3, O2 Academy Sheffield 4, O2 Academy Newcastle 5, Manchester Academy 6, London Kentish Town Forum 8.

BLACK STONE CHERRY

Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 4, Manchester Arena 6, Support: Shinedown, Halestorm, Highly Suspect.

BUTZ KIDS

Manchester Academy III October 9, London Tufnell Park Dome 10.

BOY JUMPSHIP / ONLY RIVALS

Bristol Louisiana September 28, Birmingham Rainbow 29, Leeds Key Club 30, Glasgow Garage (Attic) October 1, Newcastle Riverside 2, Leicester Cookie 4, London Camden Barfly 5, Manchester Sound Control 6, Cambridge Portland Arms 7, Oxford Bullington 8.

BRAND NEW

O2 Academy Sheffield September 19, Middlesbrough Empire 20, Edinburgh Usher Hall 21, Dublin Vicar Street 22.

BRAWLERS / ALLUSONDRUGS

Norwich Owl Sanctuary October 4, Leicester Scholar Bar 5, Hull Fruit 6, High Wycombe Bucks SU 8, Plymouth Junction 9, Birmingham Rainbow Courtyard 12, Chester Live Rooms 13, Sheffield Bungalows & Bears 14.

BRING ME THE HORIZON

Edinburgh Corn Exchange November 25, Doncaster Dome 26, Cardiff Motorpoint Arena 27, London Alexandra Palace 28, Support: Neck Deep, PVRIS.

BULLET FOR MY VALENTINE

Belfast Ulster Hall September 28, Dublin Olympia 29, O2 Academy Bournemouth October 1, Reading Hexagon 2, Guildford G Live 3, Aylesbury Theatre 5, Stoke Victoria Hall 6, Lincoln Engine Shed 7, York Barbican 9, Aberdeen Music Hall 10, Dunfermline Alhambra 11, Middlesbrough Empire 13, Carlisle Sands 14, O2 Academy Leicester 16, Bexhill De La Warr Pavilion 17, Folkestone Cliff Hall 18, Swansea Brangwyn Hall 20, O2 Guildhall Southampton 21, Ipswich Regent Corn Exchange 22, Support: While She Sleeps, Coldrain.

CANCER BATS

Southend Chinnery's January 11, 2016, Portsmouth Wedgewood Rooms 12, Brighton Concorde II 13, Norwich Waterfront 14, Exeter Phoenix 15, Plymouth Hub 16, Bristol Marble Factory 17, Bridgend Hobos 18, Reading Sub89 19, Stoke Sugarmill 20, Nottingham Rescue Rooms 21, O2 Academy 2 Birmingham 22, Manchester Academy III 23, Leeds Key Club 24, Glasgow

Garage 25, O2 Academy 2 Newcastle 26, O2 Academy 2 Liverpool 27, London Tufnell Park Dome 28.

CITY AND COLOUR

Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

CLUTCH

Dublin Olympia Theatre November 20, Belfast Limestone 21, O2 Academy Glasgow 23, Nottingham Rock City 24, O2 Academy Bristol 25, Manchester Ritz December 10, Wolverhampton Wulfrun Hall 11, London O2 Shepherd's Bush Empire 12.

CODE ORANGE

Manchester Gorilla November 2, Dublin Fibber Magees 3, Glasgow Classic Grand 4, London Camden Underworld 5.

CRADLE OF FILTH

Nottingham Rock City October 16, Bristol Motion 17, Norwich Waterfront 18, Wolverhampton Wulfrun Hall 20, Glasgow Garage 21, Manchester Academy II 22, London Camden KOKO 23.

DAMNATION FESTIVAL

Line-up: At The Gates, Leeds University Union November 7.

THE DARKNESS

Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Rounhouse 20.

DEF LEPPARD / WHITESNAKE

Dublin 3 Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19, Support: Black Star Riders.

DEFTONES

London SSE Arena Wembley November 21, Support: Architects.

DESERTFEST

Line-up: Electric Wizard, Elder, Conan, Raging Speedhorn, Witchsorrow, London various venues April 29 – May 1, 2016.

DINOSAUR PILE-UP

Birmingham Rainbow November 2, Newcastle Think Tank? 3, Glasgow King Tut's 4, Manchester Ruby Lounge 6, Leeds Key Club 7, Nottingham Bodega 8, Norwich Waterfront 9, London Tufnell Park Dome 11, Bristol Exchange 12, Brighton Bleach 13.

DON BROCO

Cardiff Transhead December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12, London O2 Academy Brixton 13.

ENTER SHIKARI

O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27, Support: The Wonder Years.

ESCAPE THE FATE

Manchester Club Academy January 28, 2016, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16.

EVERY TIME I DIE

Southampton Talking Heads November 6, Plymouth Underground 7, Bristol Fleece 8, Nottingham Rescue Rooms 9, Manchester Sound Control 11, Glasgow King Tut's 12, Aberdeen Tunnels 13, Newcastle Riverside 14, Sheffield Corporation 15, Birmingham Asylum 17, London Tufnell Park Dome 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last November 21, Support: Superheaven, Muck.

FALL OUT BOY

Leeds First Direct Arena October 3, Aberdeen AECC GE Oil & Gas Arena 4, Birmingham Barclaycard Arena 6, Cardiff Motorpoint Arena 7, Manchester Arena 9, Bournemouth International Centre 10, London SSE Arena Wembley 11 – 12.

FEAR FACTORY

Bristol Motion December 7, Manchester Ritz 9, Dublin Academy 10, Belfast Limestone 11, Glasgow Garage 12, London Kentish Town Forum 13.

FIGHTSTAR

London Troxy October 17, Southampton University 18, Exeter Lemongrove 19, Wolverhampton Wulfrun Hall 21, Norwich Waterfront 22, Manchester Ritz 24, Newcastle Northumbria Uni 25, Edinburgh Liquid Rooms 27, Aberdeen Garage 28, Support: Arcane Roots.

FRANK CARTER & THE RATTLESNAKES

Birmingham Rainbow Courtyard October 20, Sheffield Leadmill 21, Newcastle Cluny 22, Glasgow Cathouse 23, Manchester Star & Garter 24, Norwich Owl Sanctuary 27, Cardiff Clwb Ifor Bach 28.

FRANK TURNER & THE SLEEPING SOULS

Llandudno Venue Cymru November 5, O2 Guildhall Southampton 8, Falmouth Princess Pavilion 9, Glasgow Barrowland 13, Newcastle Uni 14, Nottingham Rock City 15, O2 Academy Birmingham 18, O2 Academy Sheffield 19, Bristol Colston Hall 21, Manchester Academy 23, London Alexandra Palace 26.

GHOST

Leeds Beckett University December 12, Nottingham Rock City 14, Birmingham Institute 15, O2 Academy Newcastle 16, O2 ABC Glasgow 18, Manchester Ritz 19, O2 Academy Bristol 20, London Camden Koko 21, Support: Dead Soul.

HEAVEN'S BASEMENT

Southampton Engine Rooms December 3, Support: Crobot, Scorpion Child, Buffalo Summer.

INME

Nottingham Rescue Rooms September 16, Birmingham Warehouse 17, London O2 Academy Islington 18.

LOVELY THE BRAVE

Glasgow Garage November 9, Manchester Club Academy 10, O2 Academy 2 Birmingham 11, Nottingham Rescue Rooms 19, Cardiff Globe 20, Bristol Marble Factory 21, Southampton Talking Heads 23, London Islington Assembly Hall 24, Brighton Haunt 25, Support: Black Peaks.

MALLORY KNOX

Rugby Village September 24, Support: We Are The Ocean, Go Primitive, O2 Academy Glasgow September 28, Manchester Ritz 29, Cambridge Junction 30, Wolverhampton Wulfrun Hall October 2, Middlesbrough Empire 3, Cardiff Y Plas 4, Exeter Lemon Grove 6, Nottingham Rock Circus 7, Norwich UEA 8, London Camden Roundhouse 9, Support: Set It Off, The Xcerts.

MARILYN MANSON

London Eventim Apollo November 19, Wolverhampton Civic Hall 21, O2 Academy Glasgow 22, O2 Apollo Manchester 23, Support: Krokodil.

MAYDAY PARADE

Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7, Support: The Maine, Have Mercy, Beautiful Bodies.

MEGADETH / LAMB OF GOD

Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena Wembley 14, O2 Academy Birmingham 15, Support: Children Of Bodom, Sylöis.

MOTIONLESS IN WHITE

Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Fleece 2, Southampton 1865 3, London Camden Underworld 4 and 6, Support: Chelsea Grin, New Years Day.

MÖTLEY CRÜE

Newcastle Metro Radio Arena November 2, Manchester Arena 3, Birmingham Genting Arena 4, London SSE Arena Wembley 6, Support: Alice Cooper.

MOTÖRHEAD

Newcastle City Hall January 23, 2016, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29 – 30, Support: Saxon, Girlschool.

NIGHTWISH

London SSE Arena Wembley December 19, Support: Arch Enemy, Amorphis.

NORTHLANE

Bristol Fleece October 4, Birmingham Asylum 5, Glasgow Classic Grand 6, Manchester Club Academy 7, London O2 Academy Islington 8, Southampton Talking Heads 9, Support: Volumes, The Acacia Strain, Hellions.

NOTHING MORE

Birmingham Temple December 5, Glasgow King Tut's 6, Manchester Academy III 7, London Boston Music Room 8.

OPETH

London Palladium October 18.

JUST ANNOUNCED

BATTLE BEAST

London Borderline December 7.

BLACK TONGUE

Hull Welly Club December 6, London Camden Barfly 7, Southampton Joiners 8, Birmingham Rainbow 9, Manchester Star & Garter 10, Glasgow Attic 11.

CHUNK! NO, CAPTAIN CHUNK!

London Camden Underworld December 2, Birmingham Temple @ Institute 3, Nottingham Bodega 4, Leeds Key Club 5, Newcastle Think Tank? 6, Glasgow Cathouse 7, Manchester Sound Control 8, Cardiff Globe 9.

DR. MARTENS STAND FOR SOMETHING TOUR

Leeds Brudenell Social Club October 24: Twin Atlantic, Creeper, Belfast Limelight November 7: Lonely The Brave, Only Rivals. London Camden Black Heart November 28: Bury Tomorrow, Heck.

FUNERAL FOR A FRIEND

Cardiff Y Plas April 5 – 6, 2016, Manchester Ritz 8 – 9, Glasgow Garage 10 – 11, Birmingham Institute 13 – 14, London O2

Shepherd's Bush Empire 15 – 16.

GHOST TOWN

Manchester Sound Control October 19, O2 Academy 3 Birmingham 21, Glasgow Cathouse 22, Leeds Key Club 23.

IN THIS MOMENT

London Kentish Town Forum January 21, 2016, Birmingham Institute 22, Glasgow Barrowland 23, Manchester Ritz 24, Support: The Defiled.

LIFE OF AGONY

London Camden Electric Ballroom March 17, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

NO DEVOTION

Cambridge Portland Arms September 28, Cardiff Globe 30, Leeds Key Club October 1, London Cargo 2, Kingston Fighting Cocks 3.

NORDIC GIANTS

Torrington Plough Arts Centre November 11, London Hoxton Hall 12, Manchester Victoria Warehouse 14, Nottingham Contemporary 15, Leeds Belgrave Music Hall 16, Bristol Thekla 17, Brighton Old Market 18, Support: Alma.

OUR LAST NIGHT

London O2 Academy October 27, Support: Palisades, Crooks.

PAPA ROACH / FIVE FINGER DEATH PUNCH

London Wembley SSE Arena November 28, Support: Devil You Know, As Lions.

PARKWAY DRIVE

London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15, Support: Bury Tomorrow, Thy Art Is Murder.

THE PRODIGY

Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26, Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3 Arena 30, Belfast Odyssey Arena December 1, Birmingham Barclaycard Arena 3, London SSE Arena Wembley 4 – 5, Support: Public Enemy.

QUEEN KWONG

London Camden Barfly December 11, Bristol Louisiana 12, York Duchess 15, Glasgow Stereo 16, Manchester Sound Control 17, Southampton Joiners 18, Brighton Green Door Store 19.

ROLO TOMASSI

Brighton Green Door Store November 6, Plymouth Tiki Bar 7, Bristol Louisiana 8, Manchester Soup Kitchen 9, Glasgow Stereo 10, Nottingham Bodega 11, Norwich Owl Sanctuary 12, London Oslo 13, Support: Employed To Serve.

SABATON

Norwich UEA February 26, 2016, Manchester Academy 27, O2 Academy Birmingham 28, O2 Guildhall Southampton 29, Aberdeen Music Hall March 2, Glasgow Barrowland 3, Belfast Limelight 4, Dublin Vicar Street 6, Cardiff Tramshed 7, Bristol Motion 8, Support: Alestorm, Bloodbound.

SKINDRED

O2 Guildhall Southampton November 4, Norwich UEA 5, Nottingham Rock City 6, Manchester Academy 7, O2

Academy Glasgow 10, Leeds Stylus 11, O2 Academy Bristol 12, Birmingham Institute 13, London O2 Academy Brixton 14, Support: Crossfaith.

SLAVES

London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SLAYER

Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30, Support: Anthrax, Kvelertak.

SLEEPING WITH SIRENS

O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6.

STATE CHAMPS

Dublin Academy II September 16, O2 Academy 2 Liverpool 17, Birmingham Asylum 18, O2 Academy 2 Newcastle 19, Glasgow King Tut's 21, Leeds Stylus 22, Manchester Sound Control 23, Nottingham Rescue Rooms 24, London O2 Academy Islington 25, Southampton 1865 26, Kingston Hippodrome October 3, Support: Knuckle Puck, ROAM.

THE STORY SO FAR

Cardiff Y Plas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12.

STRAY FROM THE PATH

London Camden Underworld November 24, Birmingham Asylum 26, Newcastle Think Tank? 28, Glasgow G2 29, Manchester Sound Control 30, Nottingham Bodega December 1, Southampton Joiners 2.

THERAPY?

London Camden Electric Ballroom December 19.

MUSE

Dublin 3 Arena April 5, 2016, Manchester Arena 8, London O2 Arena 11 – 12, Glasgow SSE Hydro 17.

THE STORY SO FAR

Support added: Turnstile, Drug Church.

STRAY FROM THE PATH

Dates added: Bristol Exchange November 25, Leeds Key Club 27.

TESSERACT

Bristol Thekla February 3, 2016, Birmingham Library 4, Manchester Academy II 5, Glasgow Garage 6, Leeds Stylus 7, Nottingham Rescue Rooms 9, O2 Academy Oxford 10, Portsmouth Wedgewood Rooms 11, London Camden KOKO 12.

TREMONTI

Birmingham Institute December 11, Edinburgh Liquid Rooms 12, Manchester Ritz 13, O2 Academy Bristol 15, London Kentish Town Forum 16.

ONE OK ROCK

O2 Academy 3 Birmingham December 3, Leeds Key Club 4, Dublin Academy 6, Manchester Academy II 7, Glasgow Garage 8, London O2 Shepherd's Bush Empire 10, Support: We Came As Romans, Dead!.

WE ARE THE OCEAN

Support added: Tall Ships, Allusondrugs.

Support: Black Spiders.

THE TREATMENT

London Camden Barfly September 23.

TURBOWOLF

Glasgow Stereo October 27, O2 Academy 2 Birmingham 28, London O2 Academy Islington 29, Manchester Academy III 30.

TWENTY ONE PILOTS

O2 ABC Glasgow November 4, Manchester Ritz 5, London O2 Shepherd's Bush Empire 6, O2 Academy Oxford 7, Birmingham Institute 9, O2 Academy Leeds February 18, 2016, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

VANS WARPED TOUR UK

Line-up: Asking Alexandria, Black Veil Brides, Young Guns, Reel Big Fish, Metro Station, Memphis May Fire, Anti-Flag, August Burns Red, Attila, The Word Alive, Ghost Town, Rob Lynch, Fearless Vampire Killers, Forever Came Calling, The Rocket Summer, Frank Carter & The Rattlesnakes, Trophy Eyes, Roam, The One Hundred, In Hearts Wake, John Coffey, Twin Wild, Tigress, Boy Jumps Ship, Creeper, Allusondrugs, Never Shout Never, Moose Blood, Man Overboard, Beautiful Bodies, Heck, Kenneths, Black Foxes. London Alexandra Palace October 18.

WE ARE THE OCEAN

Birmingham Asylum November 9, Cardiff Globe 10, Bristol Fleece 11, Norwich Waterfront Studio 12, Leeds Mine 13, Glasgow King Tut's 15, O2 Academy 2 Newcastle 16, Manchester Sound Control 17, Nottingham Rescue Rooms 18, London O2 Academy Islington 20.

WEDNESDAY 13

London Highbury Garage October 30 – 31.



— BRING ME THE HORIZON —

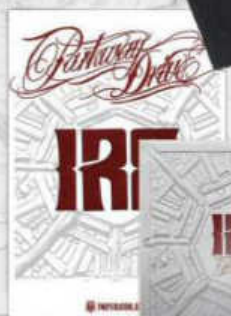
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BRAND NEW
BRING ME THE HORIZON
MERCH AVAILABLE AT
GRINDSTORE®
 FOR BANDS & BRANDS THAT ROCK!

The advertisement features a black and white photo of the band Bring Me the Horizon on the left. To the right, two t-shirts are displayed: a black one with a white graphic and a red one with yellow and white text that reads "BRING ME THE HORIZON SHEFFIELD 0 * 4".



ROCKABILIA.COM
 YOUR MUSIC MERCHANDISE SOURCE
OVER 100,000 ITEMS FROM YOUR FAVORITE BANDS

The advertisement shows a variety of merchandise including t-shirts with designs for Parkway Drive, Slipknot, and Foo Fighters, a baseball cap, a wristband, and a QR code. Text at the bottom states: "Rockabilia.com offers the largest selection of music merchandise you will find on the Web - period. Free worldwide shipping, visit rockabilia.com, call 001-952-556-1121 or write PO Box 89 Dept 915 • Chanhassen, MN 55317 • USA".



A smoother shave.

Your Shavekit handle is free.

The advertisement features a close-up of a silver and blue electric razor. Arrows point from the text to the razor's head and handle.



TRY SHAVEKIT.COM
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FOURLEAF
 INDEPENDENT ALTERNATIVE OUTLET. EST 2007

THE BEST OFFICIAL BAND MERCHANDISE

THE BEST ALTERNATIVE ACCESSORIES

WWW.FOURLEAFCLOTHING.CO.UK

The advertisement displays a wide range of merchandise including t-shirts for bands like Bring Me the Horizon, Volbeat, and The Smashing Pumpkins, as well as accessories like sunglasses, boots, a mug, and socks. At the bottom, a group of five people are shown wearing the merchandise. The website URL is prominently displayed at the bottom.

NEXT WEEK

ON SALE SEPTEMBER 23

"IT
BREAKS MY
HEART
WHEN I HAVE TO
SNEAK
PAST FANS"

"WHAT WOULD I TELL
MY YOUNGER SELF?
**NEVER
PEE**
IN THE FRIDGE..."

"I DUMPED
A GIRL AND
NEVER
REALLY TOLD
HER WHY"

"I'M SCARED
OF GETTING
KILLED
BY A
SNAKE
IN MY SLEEP"

THE RETURN OF **ROCK** CONFESIONS

"IF SOMEONE
TOUCHED
MY FAMILY,
IT'D BE HARD NOT TO
BEAT
THEM TO
DEATH"

"I NEARLY GOT
ARRESTED FOR
THROWING
A TV
AT SOMEONE"

"I USED TO
STAUNCHLY
BELIEVE IN THE
DEATH
PENALTY"

"I HAD
NIGHTMARES
FOR
A YEAR
ABOUT MY EX"

EDITORIAL

MY FAVOURITE POP-PUNK ALBUM
OF ALL TIME IS...

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THANKS TO: Joseph Colley, Charlotte Gulpin, For all work experience opportunities, check out GoThinkBig.co.uk

INTERN OF THE WEEK: Charlotte Gulpin

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PRODUCTION
MANAGER: Andrea Cook
AD PRODUCTION MANAGER: Jackie Doran
GROUP AD PRODUCTION MANAGER: Zoe Bellamy
DISTRIBUTION: Frontline (01733 555161)
REPRO: Rival Colour
PRINTING: Polestar

REALLY IMPORTANT PEOPLE
CHIEF EXECUTIVE: Paul Keenan
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SUBSCRIPTIONS AND BACK ISSUES:
For the latest subscription offers and back issues, call +44 (0)1858 438884. Email – bauer@subscription.co.uk. ISSN 0262-6624 is published 51 times a year by Bauer Consumer Media Limited, registered office: 1 Lincoln Court, Lincoln Road, Peterborough, PE1 2RE. Airfreight and mailing in the USA by agent named Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica, NY 11431.
US Postmaster: send address changes to Kerrang! Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Subscription records are maintained at Bauer Media Subscriptions, CDS Global, Tower House, Sovereign Park, Lathkill Street, Market Harborough, Leicestershire LE16 9EF United Kingdom. Air Business Ltd is acting as our mailing agent.

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THE ULTIMATE ROCKSTAR TEST

DAVE WYNDORF

MONSTER MAGNET

THIS FRONTMAN LIKES SETTING GUITARS
ON FIRE AND PUKING ONSTAGE

ON ROCK 'N' ROLL...

WHAT'S THE CRAZIEST THING YOU'VE HAD ON YOUR RIDER?

"We stayed away from the brown M&M bullshit, but we had strippers on there for a while. Yes, we had actual human beings on there! At the time, we liked having them up onstage dancing with us, and people liked watching ugly dudes more with naked girls gyrating nearby. It worked for a while, and then all of a sudden promoters were like, 'Who the fuck do you think you are? No!'"

DOES WEARING LEATHER PANTS ONSTAGE MAKE YOU FEEL MORE BADASS?

"I don't wear them any more, but when I did, yeah, I did feel pretty badass! The thing is, it's funny and clichéd, but when you put them on you realise where that cliché comes from. All of a sudden the Spinal Tap stuff makes sense. There's a ridiculous glory when you're wearing leather pants onstage and standing over a guitar you just set on fire. I still own them, but if I tried to put them on right now we'd have to finish this conversation next year! Can't believe how skinny I used to be..."

HAVE YOU EVER PLAYED A SHOW WHEN YOU WERE SO SICK YOU COULD BARELY STAND?

"Oh yeah, I had to play with full-blown flu not that long ago, and that was not a fun experience, at all. Worse was when I had food poisoning in Germany one time and I had to have a bucket behind the backline. Mid-song I'd have to run back there, puke in the bucket and then come back and hope I was singing the right part of the song. It wasn't really good for anyone, and the people toward the

side of the stage got a nice view of me refilling that thing every time, which I don't think they liked. I still finished the set, though..."

Dave, you've got some vegetable soup in your beard... oh, wait

ON YOUR MUSIC...

WHAT 1994 MOVIE STARRING STEPHEN DORFF FEATURED NEGASONIC TEENAGE WARHEAD ON THE SOUNDTRACK?

"That'd be S.F.W. – So Fucking What. It's cool having our songs in movies, and back in the '90s it used to pay a lot. The '90s were a good time to be in a rock band!"

Correct! Now fetch us a guitar and a time machine

WHAT IS THE SECOND SONG ON YOUR EIGHTH ALBUM, MASTERMIND?

"Dig That Hole... no, Bored With Sorcery! Sequencing is pretty important to me, in fact." *Wrong, first time 'round! So, sequencing isn't pretty important to you, in fact *coughs**

WHAT'S THE LONGEST TRACK ON YOUR SIXTH ALBUM, MONOLITHIC BABY?!

"Hmm... Ultimate Everything. I believe. I'm always having to cut songs down, first versions are often 15 minutes long!"

Correct! Nice back catalogue save

ON THE HYPOTHETICAL...

IF YOU HAD TO RENAME THE BAND AFTER ONE OF YOUR SONGS, WHICH WOULD YOU PICK?

"Superjudge – that'd

be pretty badass, right? When we started out, I'd send tapes to indie labels saying, 'Check it out, we've got a band, and it's called *Dog Of Mystery!* You don't like that? Okay – we're called *King Fuzz!* No? *Acid Reich!* *Madness Is The Mongoose?* *Nipple Tank!* It'd be the same songs just with a different cover and name, and finally someone saw one with *Monster Magnet* on it and liked it, and I'd be like, 'You motherfuckers! You heard this three times already!' And to think, we could have been *Nipple Tank...*'

IF YOU WERE TO BECOME AN ACTUAL SPACE LORD, WOULD YOU RATHER BE A HERO OR A VILLAIN?

"It'd have to be the hero, right? They have a longer life, there'd be a lot of anxiety about the end coming if you're the villain... or I could be a misunderstood villain who turns out to be the hero. When I was growing up, my first hero was Spider-Man, but the coolest guy on the planet was [actor] Lee Marvin. I mean, he's this ugly fucking dude. If a pack of Marlboro fucked a bottle of scotch and birthed a human, it would be Lee Marvin! He was so cool to me, and still is."

IF YOU CUT ALL YOUR HAIR OFF AND SHAVED, COULD YOU STILL ROCK AS HARD?

"In private, sure. In public, nah, I'd have to grab me a hairpiece. Personally, I think I could overcome the lack of hair, but I'm not sure if the audience could. I'd basically look like an old squeeze toy, where you squeeze the bottom and the head inflates and the eyes bulge out! It's amazing that all of my hair is still here after all these years – aaand I probably just jinxed it by saying that and now I'll wake up bald..."

Time to pay a visit to Hairpiecesforrockstars.com, we think

THE SPIRITUAL HEADMELTER...

WHY DO MEN HAVE NIPPLES?

"Just in case? Oh, man, I'm gonna be thinking about that one for days now! Why are you on my chest, nipples?"

The frontman of Nipple Tank would have known the answer to this...

THE VERDICT SCORE
FORGET BROWN M&M'S, THIS
FRONTMAN WANTS STRIPPERS
WITH HIS DINNER... **91%**

THE LEADERBOARD

1	LEMMY	MOTORHEAD	99%
1	OSZDY	OSBOURNE	99%
1	ROB	HALFORD	99%
4	MATT	SKIBA	98%
5	ICE-T	BODY COUNT	97%
6	MATT	SORUM	97%
7	GENE	SIMMONS	96%
8	ALICE	COOPER	95%
9	SHIFTY	SHELLSHOCK	95%
10	DAVE	WYNDORF, MONSTER MAGNET	91%

83	BOB	MOULD	HÜSKER DÜ/SUGAR	64%
84	AUSTIN	CARLILE	OF MICE & MEN	61%
85	ALEX	GASKARTH	ALL TIME LOW	55%



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